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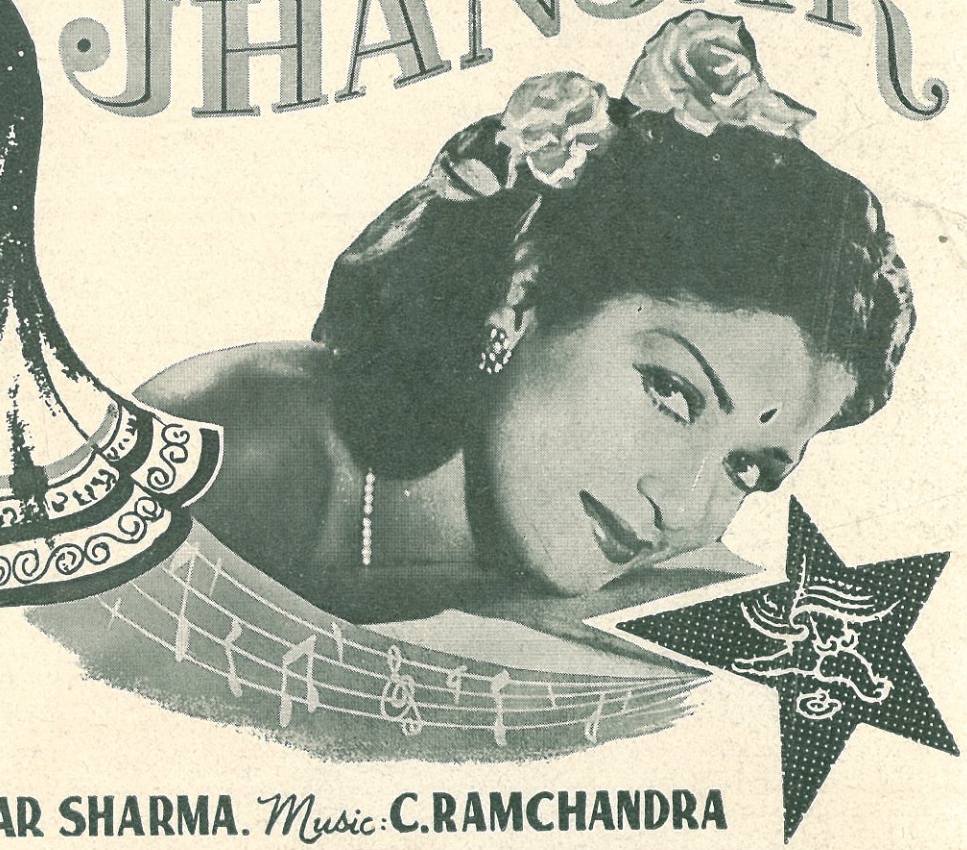

Directed by: **KEDAR SHARMA.** *Music:* **C.RAMCHANDRA**

Going on sets in the month of February 1952.

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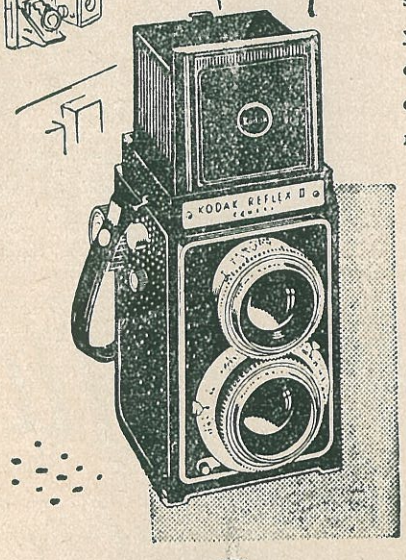

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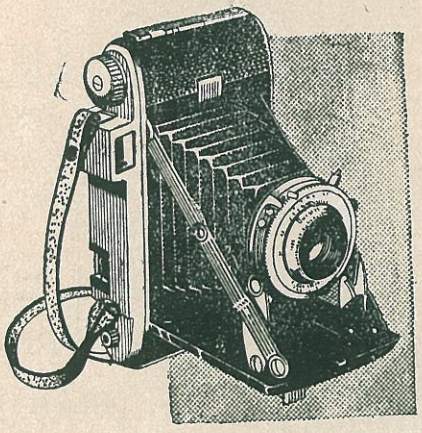

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Hostile Friendship !

The hostile friendship between India and Pakistan is not only vitiating political problems like Kashmir, the canal water dispute and the evacuee property settlement but it is also ruining the film trade existing between the two countries.

Blackmail is the instrument which Pakistan uses to force its demands on India not only in politics but also in trade and industrial matters. And this instrument of coercion has paid rich dividends to Pakistan so far save when Pakistan moved its armies nearer Kashmir last time and we called the bluff by shifting our armies within shooting range. It is clear that Pakistan does not want a shooting war with India however much Pakistan's white-skinned advisers may desire it. Nor does India want a shooting war with anyone.

India is essentially a peace-loving nation and having got its freedom after a hard struggle the country is very anxious to consolidate this freedom by pursuing peaceful methods not only within the country but also with its foreign friends and neighbours. Pakistan is the last country India would like to go to war with. Like the rivers that flow through both the soils, the blood, that flows through the veins of both the peoples, is still common. The wrench has been too fresh to change the corpuscles of a common culture, common traditions and common ties. But the pain of the wrench is making the two countries react differently. While India is anxious to maintain peace and harmony with Pakistan and even help it to stabilize its infant nationhood, Pakistan is sulking and arrogant in its infant cradle of freedom and threatens and blackmails India on all small and big problems that affect the two nations.

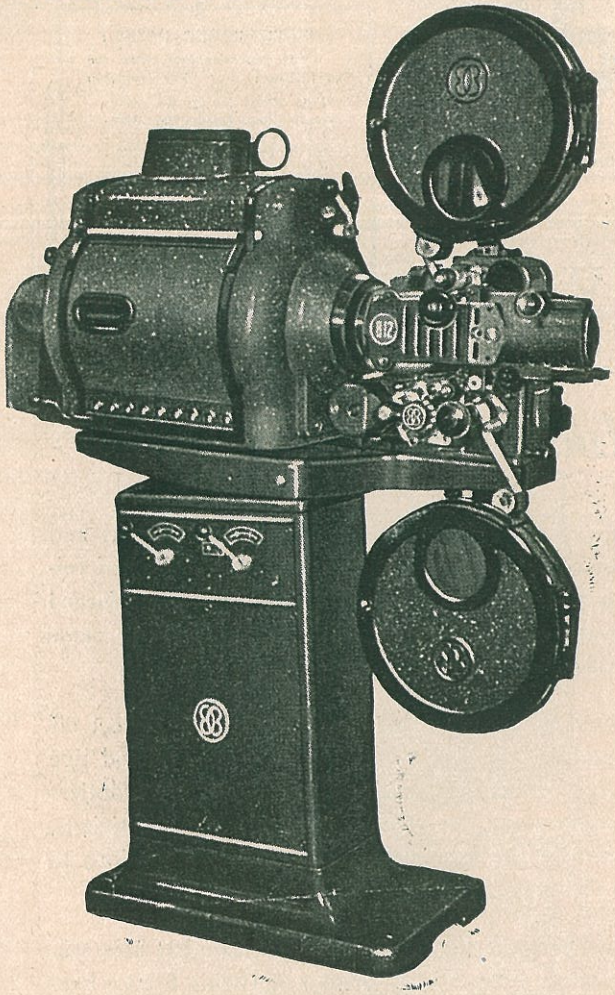
In its first flush of new found individuality, Pakistan forgets that culturally, geographically and ethnologically, Pakistan is still a part and parcel of India even though it has been separated as a political unit. And though India never wants to reunite what has been driven asunder by unfortunate political circumstances, Pakistan must always remember that it can not have a happy and progressive future as a nation without the help and fellowship of India. That is an inescapable truism forged by centuries of common sighs and smiles in the same cradle of culture and traditions.

Pakistan seems to be in a devilish hurry to cut off this blood-tie with India and establish a new blood line of its own, forgetting that, while politics and frontiers can change every day to suit the whims of politicians, corpuscles in the human blood require generations to change their urges and heritage.

Politics apart, the Pakistan Government has been taking a caddish attitude in the matter of Indian films. Provoked by the wild promises given by the renegades from the Indian film industry, who undertook to build Pakistan's film industry, the Pakistan Government fired the first shot by introducing strict censorship of Indian pictures and quite a few Indian pictures remained banned in Pakistan for flimsy reasons. But as all these pictures were purchased by Pakistan nationals, living either in Pakistan or in India (and we have a very large number of them in India voting as Indian citizens), some of them were ultimately released for exhibition after a few stupid cuts.

As censorship could not keep out the Indian pictures, the exhibitors in Pakistan requiring a regular supply for their three hundred and odd theatres, the producers in West Pakistan once again took advantage of the fast worsening situation over Kashmir and goaded their Government to extend protection to the indigenous production industry by imposing a duty of a rupee per foot on every film coming from India in addition to the already existing heavy customs duty.

Indian pictures now paid rupees six thousand by way of customs duty and about rupees fourteen thousand per print per picture as footage penalty. This created a conflict of interests between the producers and



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the distributors of Pakistan. And when two Muslims fight it is no one's business to be near. As the 300 and odd theatres in Pakistan could not get enough indigenous films, Pakistan's film producers having turned out a measly dozen in three years, the Pakistani distributors had to take all the Indian films produced by hook or by crook to keep their three hundred theatres running. In a short while after the imposition of the rupee-per-foot penalty, all the films required, of course, entered Pakistan by crook, the hook part being too expensive as a commercial enterprise.

Pakistani distributors in full association with Indian producers took into the country a dup-negative of every Indian picture, paying of course full customs duty and penalty on this single print, and got several positive prints made from the same in Pakistan itself. They thus defeated the avarice of their Government and kept within the legal limits of all restrictions. There is no patriotism in profits and Pakistani distributors continued to make huge profits in Indian pictures inspite of the heavy penalties imposed by the Government of Pakistan. A single picture like "Barsaat" brought its Pakistani distributor a profit of fifteen lakhs of rupees from West Pakistan alone. After that one can not expect even a fanatic Pakistani to be very patriotic.

The producers in Pakistan continued to sulk as they could not produce anything worth the celluloid they used. The three main studios in the Punjab can produce about twenty pictures a year. That is chicken-feed for the 300 theatres in Pakistan. But what they have so far produced has been so rotten a stuff that even the producers of the pictures blushed after seeing their handiwork, leave alone showing it to the masses.

Pakistan's production industry has miserably failed during the four years of its existence and inspite of adventurers like Zahur Raja, W. Z. Ahmed, Shaukat Hussein Rizvi, Nazir etc. Time and again, Pakistan's artistes and technicians like Ragini, Veena, Khurshed Anwar, Ghulam Haider, Al Nasir and others have to come to India to earn their livelihood by working in the Indian film industry while Pakistani distributors shuttled constantly between India and Pakistan carrying their camel-load of Indian pictures on every return trip.

And yet inspite of the dismal and disgraceful failure of its producers to build an indigenous industry, Pakistan has recently imposed an additional Sales Tax of 20% on the commercial price of every film that enters Pakistan. As the average price of the Pakistan rights of a picture is about a lakh of rupees, the Pakistan distributors will

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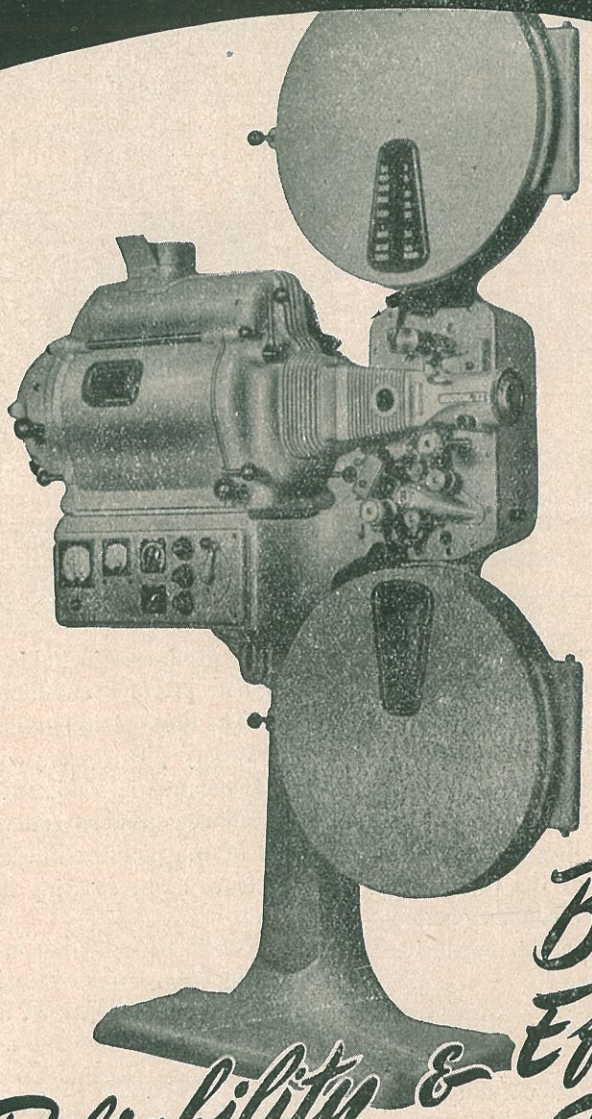

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have to pay another Rs. 20,000|- per picture to their Government, which means a total of Rs. 40,000|- per Indian picture, including customs duty and the footage penalty.

This is hostile friendship reduced to an absurd conclusion. The Government of Pakistan collects about 80 lakhs of rupees annually in entertainment tax alone and 97% of this revenue comes from Indian pictures shown in Pakistan. This handsome annual revenue for an infant state like Pakistan is in jeopardy today because of the illogical fanaticism of a few individuals who allow hatreds to rule their better sense and judgment. Can stupidity go further?

Three hundred theatres constitute an investment of 4½ crores of rupees and employ over 7000 persons. Admitting that most of these theatres have been rewards of communal plunder, they do belong to the nationals of Pakistan today even though illegitimately inherited. Wealth is wealth, ill-gotten or otherwise, and these 4½ crores worth of theatres contribute to the wealth of Pakistan as a nation. Which sensible nation would dissipate these ready-made assets by forging sanctions that strike at the very roots of their stability?

But that is precisely what is happening in Pakistan today. Not only will the Pakistan Government ultimately write off the basic assets but it is already losing gradually from the 80 lakhs annual revenue in entertainment tax. The Pakistan Government must realize the primary fact that there can be no tax without an audience and no audience without a picture. The trash that Pakistan produces provides merely an interval of blushing.

Geeta Bali makes "Zalzala" an interesting entertainment and Paul Zils seems happy about it.

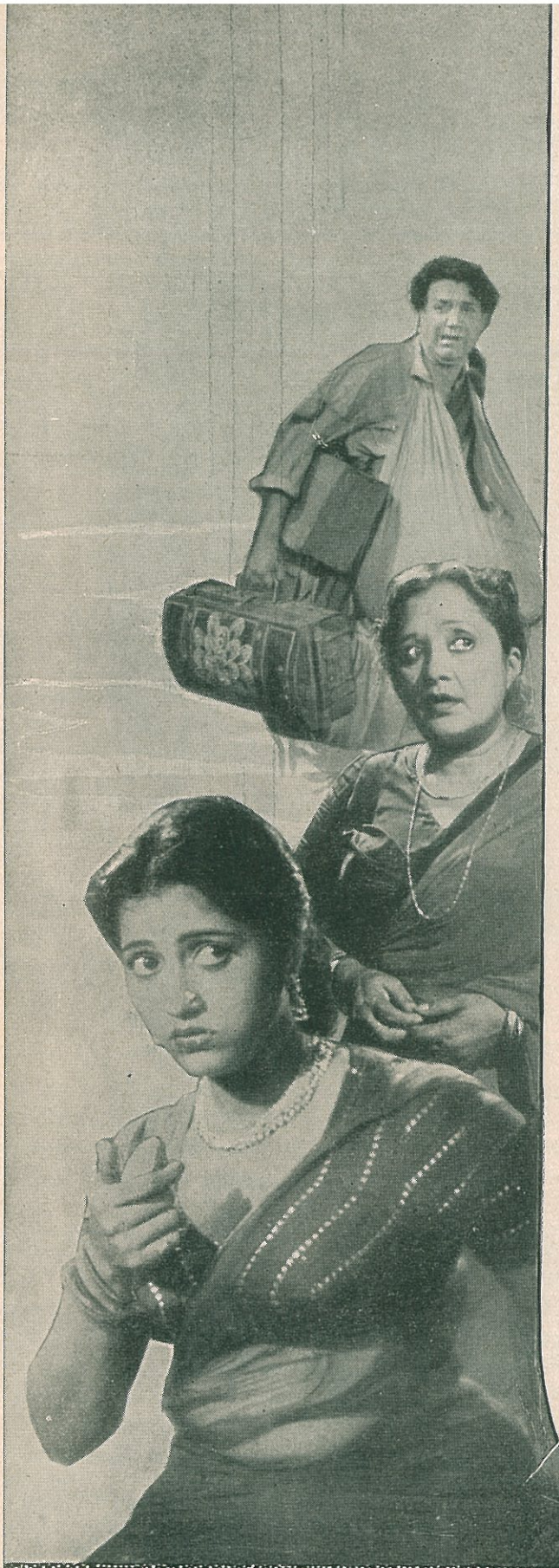
Nirupa Roy, the favourite mythological heroine, plays the title role in "Rajrani Damayanti" directed by Raja Nene for Rup Kamal Chitra.

Pakistan never had a motion picture production industry but it has a very prosperous trade in film distribution and exhibition. And this trade is a very paying proposition to the infant state. To ruin this trade on grounds of fanatic political hostility is like killing the goose that lays the golden egg.

Kashmir and other political differences between India and Pakistan are bound to be settled one day but in the meantime it is neither wise nor discreet for an infant state like Pakistan to bleed itself to death by hostile and suicidal acts in the field of trade and commerce which require the best of goodwill between the buyer and the seller.

And let us emphasize here that India has never once during the last four years refused goodwill and fellowship to Pakistan and its people.

India still believes in blood being thicker than the waters of the Sutlej.



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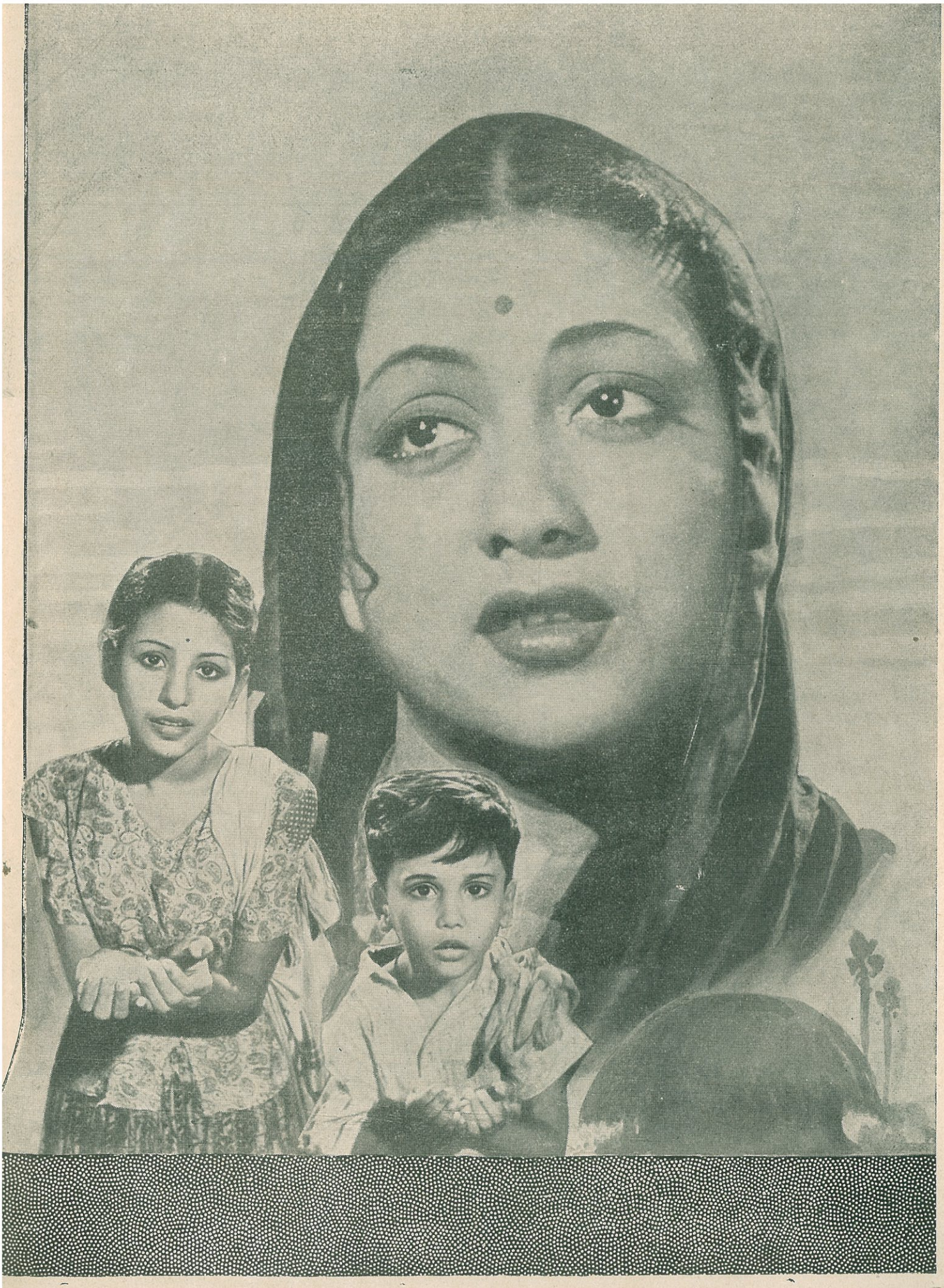

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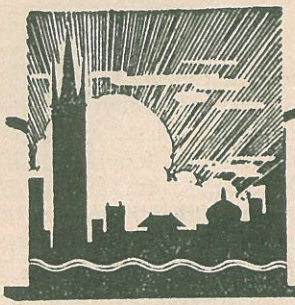

Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

CENSORSHIP OR FARCE?

In the old days when we had provincial censor boards, each government used to publish a monthly supplement to its provincial government gazette giving us full information about the number of pictures censored every month, their names and producers, their certificate numbers and the description of deletions if any.

As the Bombay Board of Film Censors took the most active interest in film censorship, the censorship reports of the Government of Bombay provided good guidance not only to exhibitors and producers but also to the people in general. Filmindia often published particulars about the deletions from different pictures and filmgoers all over India actually watched for these deletions and if they found the portions deleted by the censors exhibited on the screen, they immediately drew the attention of the authorities to such breaches of censorship. The filmgoers thus took an active interest in keeping our screen clear of all objectionable stuff.

But since the Central Board of Film Censors took over film censorship under the chairmanship of Mr. Clifford Agarwala the work of the Board seems to have become one of the mysteries of the State. No one knows on what basis our pictures are censored these days by the different regional committees and no one is told what deletions are made from the pictures certified by the Board.

While this hush-hush procedure helps Clifford Agarwala in protecting himself against press and public criticism of his work as our chief censor, it keeps the exhibitors and the public in complete darkness about the objectionable parts deleted from a picture.

The wily producers take good advantage of this hush-hush official procedure and often release film prints without any deletions and with their load of objectionable scenes in all provinces except the one where a picture is originally censored. And very often even in the mofussil towns of the censoring province, the original prints are exhibited to regale the masses with objectionable stuff. Neither the exhibitors nor the filmgoers can check up on this malpractice for the simple reason that they do not know what has been cut out by the censors.

In our December issue we had pointed out a specific instance in which "Ustad Pedro" a picture produced by Omar Khayyam Films, was being shown at Madras with a song deleted by the censors. Many such instances have been pointed out in Filmindia since the day Clifford Agarwala took over the chairmanship of the Central Board of Film Censors.

With the work of our censors kept hidden like a family secret, it is impossible for the exhibitors and the public to know what has been cut out by the censors and many exhibitors unwittingly commit an offence when dishonest producers or distributors supply them with an uncensored print for exhibition.

This is not fair to the exhibitors, some of whom would certainly refuse to exhibit censored portions of a film only if they knew what these portions were. In the olden days, exhibitors were supplied with copies of censor certificates behind which endorsements describing different cuts were made by the Censor Board. This practice seems to have been conveniently dropped by the provincial distributors because most of the exhibitors can now manage without this paper certificate due to an understanding with the local police authorities.

The Central Film Censorship under Clifford Agarwala has thus been reduced to a farce by the different interests in the film industry.

Another factor that militates against the proper enforcement of film censorship is the Indian Cinematograph Act under which the Central Board of Censors has no powers to take punitive action in case of any breach of the censorship rules. Action for illegal exhibition of uncensored portions has therefore to be taken by the different provincial governments and with most of our provincial governments being what they are producers,

Madhubala stars in still another one named "Fakir" a costume story produced by G. P. Productions and directed by Fali Mistry.

Pran plays a character role in "Alif Laila", an old costume subject produced and directed by K. Amarnath.

distributors and exhibitors escape being even detected, leave alone being punished for their offences.

This defect in the law must be immediately removed and the Central Board of Film Censors must be given powers not only to fine the distributor and suspend the license of the exhibitor but also to ban the picture of a producer throughout the country if it is found to be containing objectionable portions removed by the censors.

Simultaneously, the Central Board of Censors must not keep its day to day work of censoring as a state secret but must publish a monthly report giving the names and particulars of the pictures censored during the month and describing in detail any deletions made in them. And these reports must be released to the press regularly every month so that the press and the filmgoers can also contribute their best efforts to keep our screen clean of any obscene or objectionable matter.

This is the least we expect from a judicial man like Clifford Agarwala.

CINEMA RACKET IN LUCKNOW

A very amusing tussle between the Municipal Board and some local cinema owners is reported from Lucknow. The cause, as usual, is provided by the cinema owners who insist on being a nuisance to every one around in pursuit of their business of making profits. Very rarely can a cinema owner be accused of being a good showman and a pleasant businessman and Lucknow does not seem to be an exception in this regard.

Usually laws do not mean anything to a cinema owner in India. He observes most of them in breach. But the owner of Manoranjan Cinema in Lucknow, a man who is the President of Lucknow Cinema Exhibitors' Association, has set up an all-time record by running his cinema without a Municipal license since April 1951 in a city like Lucknow, the capital of Uttar Pradesh. He alone knows the secret of his escape from the law so long but this affair also brings into limelight the negligence and corruption prevalent in the public institutions of the State.

The cinema owners in the city not only flout the Municipal bye-laws openly but they are also contesting in courts the Municipal Board's right to issue a license and charge a fee. In the meantime owing to the disobedience of Municipal bye-laws, the cinemas have become a grave menace to public health and both the public and the Municipal authorities feel completely helpless in remedying the situation.

The Manoranjan Cinema has become a cause of great annoyance to the people living in the locality as it is run on an oil-engine. In his report to the Municipal Board, the Sanitary Inspector wrote, "The complaint of the residents of Bazar Jahu Lal against the sound, smoke and smell nuisance caused by the working of the machine and the generators producing electricity for the Manoranjan Cinema is correct". There is at least one honest officer who agrees with the public.

But the nuisance still continues because the cinema owner feels that the Municipal Board has no right to interfere with his cinema even on grounds of public health.

Another cinema in Lucknow, the Jai Hind, situated within 30 yards of a boys' school is also reported to be

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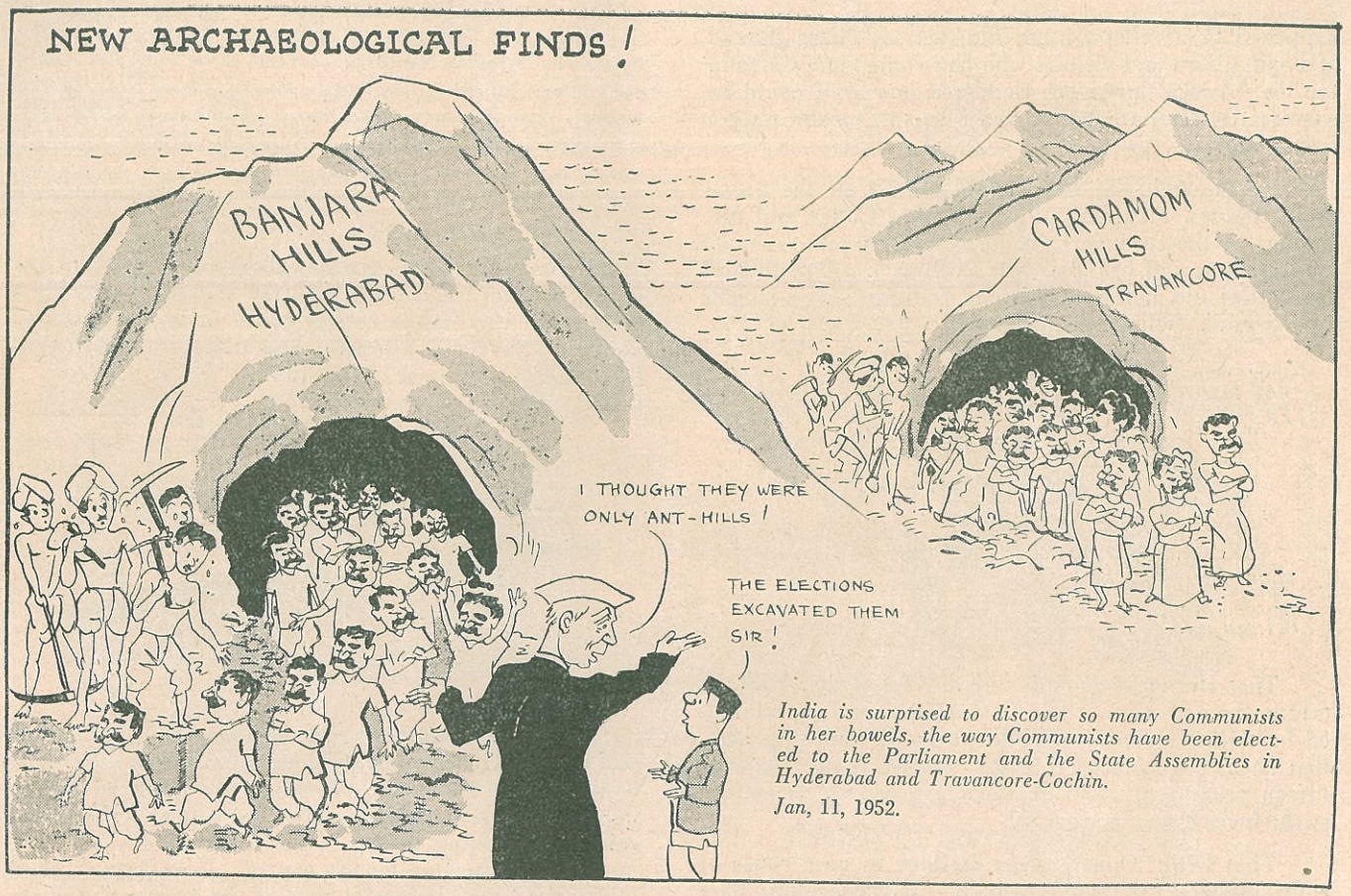
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I THOUGHT THEY WERE ONLY ANT-HILLS!
THE ELECTIONS EXCAVATED THEM SIR!

India is surprised to discover so many Communists in her bowels, the way Communists have been elected to the Parliament and the State Assemblies in Hyderabad and Travancore-Cochin.

Jan, 11, 1952.

the cause of similar nuisance but this also continues to run defying all Municipal laws and notices.

This is really a scandalous state of affairs and it ought not to be allowed to continue a minute longer, as apart from the nuisance caused to the public, the open defiance of public laws by these cinema owners is likely to react wrongly on the public. What is to stop the public from burning down these theatres in retaliation and then quoting one breach of law as a justification against another? Respect for law is the main foundation of a state and we cannot too strongly condemn the attitude of the Lucknow cinema owners who are not only setting up a bad example in civic behaviour but also giving a bad name to the exhibition trade in India.

This is a clear case for immediate action by the District Magistrate who can cancel the licenses of the cinemas concerned under the provisions of the Cinematograph Act and also prosecute the cinema owners under Sections 268 and 291 of the Indian Penal Code for causing public nuisance. For, the law defines public nuisance as "acts which seriously interfere with the health, safety, comfort or convenience of the public" and considers those guilty of causing public nuisance "who carry offensive trades and thereby corrupt the air or by any means cause loud and continued noises and thereby occasion injury or annoyance to those dwelling in the neighbourhood."

Such persons can be fined or sent to jail for six months or both fined and jailed. And Lucknow cinema owners seem to deserve both.

YOU'LL HARDLY BELIEVE —

That Raj Kapoor introduced as many coincidences in the premiere of "Awara" at Liberty as he has done in the picture itself. That is the way to keep an old story running to new conclusions and stopping it from becoming boring.

That in one of the "coincidences" at the premiere, Dilip Kumar found himself seated next to Kamini Kaushal, even though there was a seat vacant next to Nargis. And when Dilip started sniffing noisily, people knew that the old bear had got the stink of an old prey.

That by another "coincidence" the chair next to Nargis remained vacant in spite of Asif and Dilip Kumar being in the audience. And because an empty chair gives a bad advertisement to a great picture, Raj quickly occupied it, of course with his wife's condescension, and saved "Awara" from getting a bad name on the very first day.

That by another "coincidence", Producer K. Asif

happened to be chaperoning film actress Sitara instead of Begum Para and visitors who had come from Calcutta for the "Awara" premiere wondered how Asif could be so versatile after what they had seen in Calcutta only a month ago.

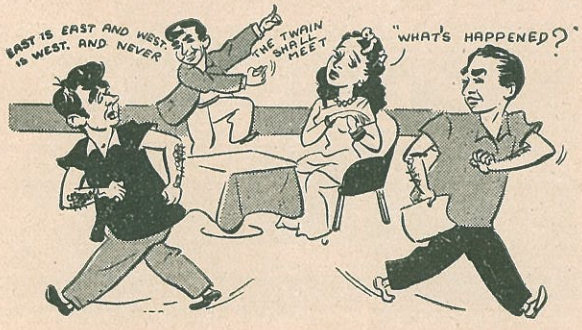
That though Raj had invited almost all the actors and actresses, including of course Miss Gohar and Mr. Balam, to the premiere, he somehow forgot to invite Begum Para and her guardian Protima Dasgupta. Probably Raj did not want Para to criticize his jail scene in "Awara". What a coincidence?

"WHY WEEP? RAJ ALSO GOES TO JAIL IN 'AWARA'."
"DON'T WEEP! HIS FATHER WILL HAVE TO PAY FOR THIS."
DAMN THAT RAJ! HE DIDN'T INVITE ME! HOON! HOON!

That strangely enough Raj did not invite. V Shantaram, the oath-man of the movies, who, in turn, retaliated by telling a crowd of Kolhapuris, of course on oath, that he had produced a better picture than "Awara" fifteen years ago. And the oath-man cannot, of course, swear twice over the same lie.

That Dilip Kumar seems destined to be a cause of embarrassment to many people. When Begum Para sent him a telegram of birthday greetings from Calcutta, Protima caught Para's ear and made her recite a thousand times the day and hour when Protima was born. But isn't there a slight difference between the two births —at least where a young girl like Para is concerned?

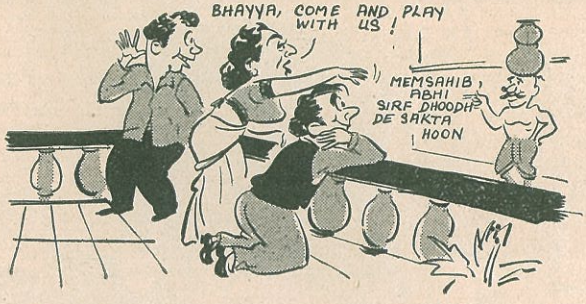
That Dilip also got a little souvenir and some warm birthday greetings from our island's waterfront and then came face to face with his charming well-wisher at a party given by Miss Gohar. The sudden coincidence made even Black Balam blush. What a wonderful hero-and-husband situation?



That Prem Nath, the Tarzan of the Parsis, has caught a new infection from Dilip Kumar these days. In utter respect for the directors concerned, Prem Nath threatens to work free for Mahesh Kaul, Nitin Bose and Kedar Sharma in the service of art and charge double in case of all other mercenary film producers, including even Dilip's brother, Ayub Khan. What about Madhubala, the new director.

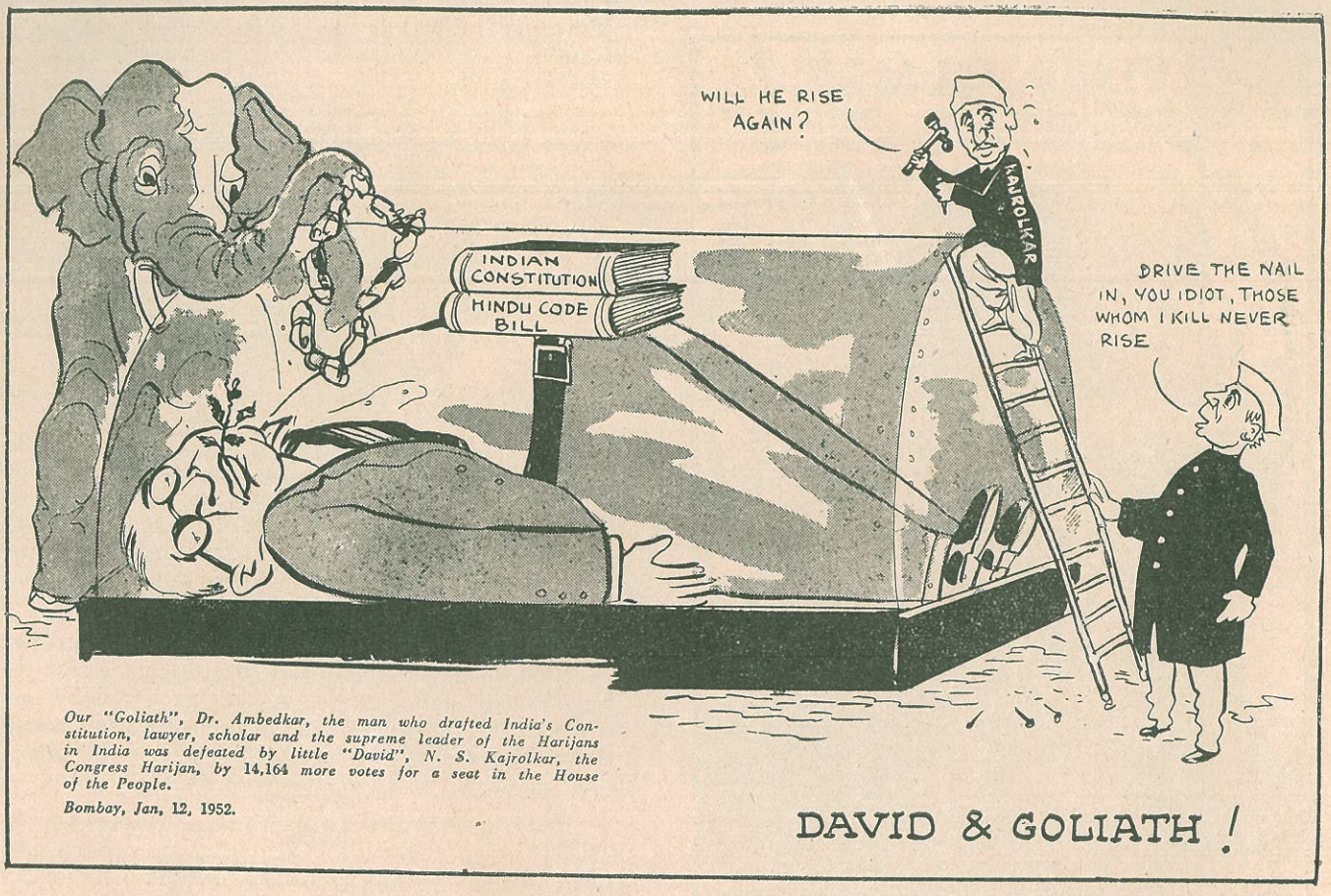
That this "art service" business, however, does not appeal to Director Santoshi who has to be paid Rs. 1000|- cash every morning and then chased rest of the day for work. That is thirty times more payment than the ceiling fixed by our Socialists. But producers being capitalists are fond of Santoshi and the guy is having six unfinished pictures on hand already with Rehana taking all the rehearsals.

That Vijayalaxmi, the bed-room-eyed beauty of the screen, has turned Union Park into a small Theosophist colony the way she is calling every male in pants and dhotie a "bhayya" (brother) these days. It is high time they changed the name of that Park.



That when film actresses become critics producers and directors often come to blows even if both the parties happen to be Gujaratis trained in the left-hand technique of argument. That is how film actress Nirupa Roy refereed a boxing bout between directors Jayant Desai and Ratilal Punatar on the sets of "Veer Arjun" when she praised the directorial skill of the former. And the Gujarati language which people heard cannot be printed.

Sajjan has begun to cash. Here is another cash bargain in "Najaria", a social story of M. & T. Ltd.

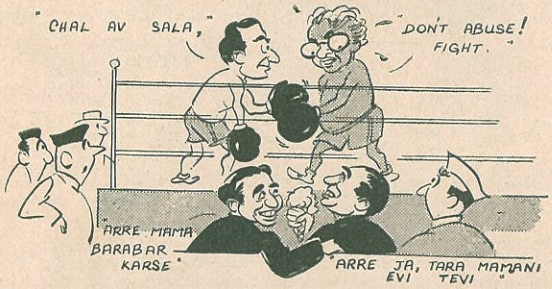

WILL HE RISE AGAIN?
KAJROLKAR
INDIAN CONSTITUTION
HINDU CODE BILL
DRIVE THE NAIL IN, YOU IDIOT, THOSE WHOM I KILL NEVER RISE

Our "Goliath", Dr. Ambedkar, the man who drafted India's Constitution, lawyer, scholar and the supreme leader of the Harijans in India was defeated by little "David", N. S. Kajrolkar, the Congress Harijan, by 14,164 more votes for a seat in the House of the People.

Bombay, Jan, 12, 1952.

DAVID & GOLIATH !

That after hearing the report of this match, Black Balam has decided to invite Jayant Desai to the Ranjit Studio for a return bout, thinking that a black fist can always leave behind a black eye. But Jayanti proposes to take his Senior with him, Chhotu, the Limping Lama. That will be some poetry in Gujarati and we are prepared to pay two hundred rupees for a ringside seat.



That the thundering success of Raj Kapoor's "Awara" has given insomnia to V. Shantaram, the oathman of the movies. He is lying awake these days and dreaming of the wonderful dream-sequence Raj shot in "Awara". And he couldn't shoot even a nightmare in "Amar Bhoopali".

That the impossible happened at the premiere of "Awara". The Bori Bunder Buddhi garlanded J. C. Jain that single-boned, thin-voiced manager of the Times of India. Well, you can't blame the old girl. Even in drink people know which side their bread is buttered. But an extra garland for Satyawati would have been more strategic.

That Al Nasir is reported to have won the chess championship of Bombay. That is the game he learned in film studios when his wife Veena sweated for him on the sets. Not all men are that lucky.

That Allah Bux (another version of Khuda Bux) father of Meena Kumari is reported to have become the disciple of Producer Kardar the way Allah Bux performed a Satyanarayan Puja to celebrate his escape from a motor accident. These Muslims seem to forget that "Butparasti" is not permitted in Islam and in our secular state no one is forced to follow the ceremonials of another religion.

That a prominent Congressman in Bombay actually promised to pay a lakh of rupees (ten thousand white and ninety thousand black) to a famous film star to do some election propaganda. But the girl did not agree as the

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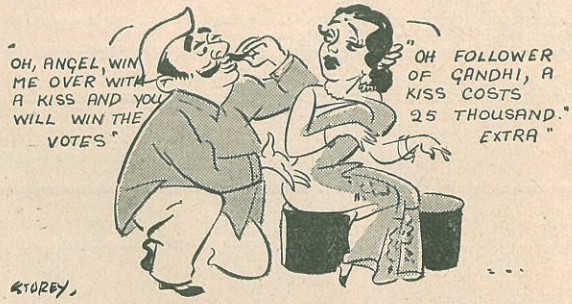
white-capped guy wanted a taste of the pudding in advance.



That "gentle" Jamsu invited a number of people to dinner to explain the subtleties of "Madhosh" which the critics failed to realize. But after waiting till midnight for the guests, only Hilla and Jamsu could eat together. The dinner, however, came in useful for the rest of the week. Let us, however, state that Hilla makes a better dinner than a picture and people need not have behaved like cads.

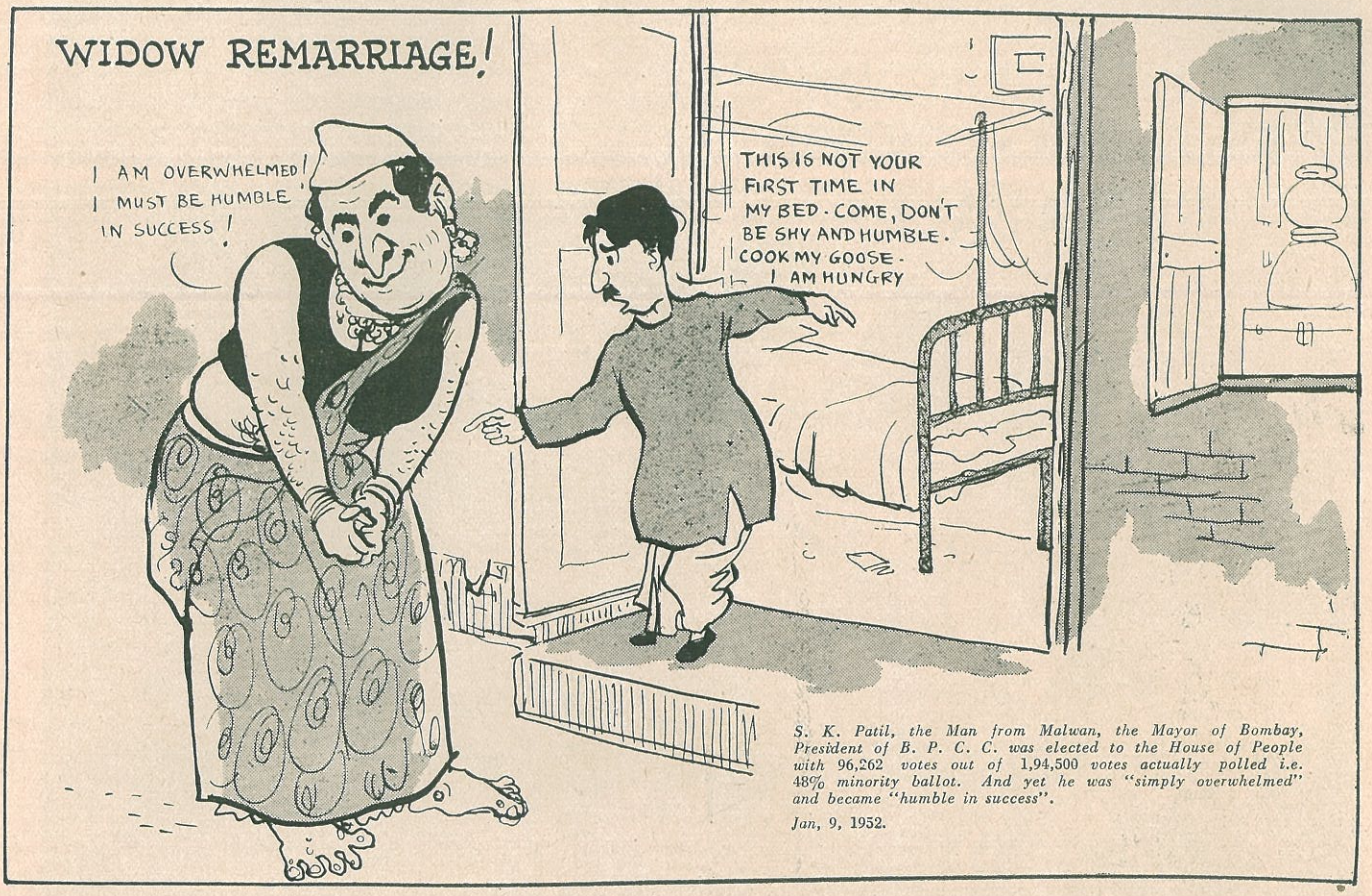
That Jayashree who fainted at the sight of Sandhya in "Amar Bhoopali" seems to have made peace with the big bony baby and signed a goodwill pact of peace and harmony. Let us hope V. Shantaram, the oath-man of the movies, finishes his next picture before the clouds gather again.

That film fans also use their brains to catch the eye of their favourite star the way film actress Shyama met a man who took away all her old furniture promising to replace it with new one the next day. And they say Shyama is a smart kid.

That the Kapoor Brothers, Prithvi and Trilok, got serious competitors at Motilal's birthday party when the Dewan Brothers—Karan and Jaimini—embraced each other affectionately. Seeing them do it Miss Gohar fainted and it was not till Chandulal had sniffed a bottle of smelling salts for over an hour that Miss Gohar came round. The smelling salt is always effective through proxy.

That excited by the smelling salts Chandulal Shah rushed to Indore and made a speech in "Inglis" at the Exhibitors' Conference held there. And he said something about unity and dissensions which even Miss Gohar could not understand.

That Chandulal Shah lost all interest in the Film Festival as soon as they dropped Ranjit's "Hum Log" and "Jogan" as India's representative pictures and selected "Awara" and "Amar Bhoopali" for Festival showing.

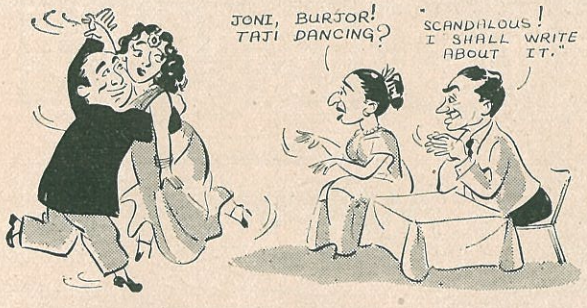

WIDOW REMARRIAGE!
I AM OVERWHELMED! I MUST BE HUMBLE IN SUCCESS!
THIS IS NOT YOUR FIRST TIME IN MY BED - COME, DON'T BE SHY AND HUMBLE. COOK MY GOOSE - I AM HUNGRY

S. K. Patil, the Man from Malwan, the Mayor of Bombay, President of B. P. C. C. was elected to the House of People with 96,262 votes out of 1,94,500 votes actually polled i.e. 48% minority ballot. And yet he was "simply overwhelmed" and became "humble in success".

Jan, 9, 1952.

The Selection Committee seems to have made the selections according to the alphabetical order of the names of the pictures because judging Indian pictures by quality would have caused bloodshed among the producers.

That though the Parsi rag-writer is still kicking up dust over Shyam's unfortunate death, Taji, the plump widow of the popular actor, has been often seen reducing her weight on the dancing floor of the Taj. That is how Shyam himself lived a gay, carefree life smiling through sun and rain.



That Dev Anand, our maidenly actor, has decided not to appear in the 'muhurat' shots of his future pictures and has asked producers to take genuine maidens for such shots because he does not want any more flops to his name. But the best way to stop this flop-record is not to face the camera at all.

That once upon a time even that midget, Yeshodhara Katju, was described as the beauty queen of the screen in a picture called "Mahatma Vidur". That describes the standard by which Nutan was declared "Miss India 1951". But then one of the Baria vagabonds does seem to have found beauty in little Yeshodhara, the way he talks about her in the C. C. I.

That only men who marry two wives know what a comfort they are in these days of shortages. How otherwise can you explain Virendra Desai, husband and technical director of Nalini Jaywant, going around with his first wife after all these years? It is obvious that fat, little Nalini is too busy these days.

That with this latest gesture, little Virendra Desai joins the Hall of Famous Husbands who have made supreme sacrifices in the service of art and slept in lonely beds while their art-conscious wives slogged in the studios during night shifts. Those who stay and fret at home also serve art.

DR. CHITNIS
NASIK
VIROO
HALL OF FAMOUS HUSBANDS
"ONLY A GREAT MAN CAN MAKE A GREAT SACRIFICE, ASHOK!"
NILOO, I AM GLAD VIROO HAS JOINED THE IMMORTALS"

That Prithviraj, that big noise of College Street, thinks that a man should not smoke while producing

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children so that the younger generation is not tempted. His son Raj, however, began the smoke-chain in his teens. But then in the Kapoor family only a father is born, never a son.

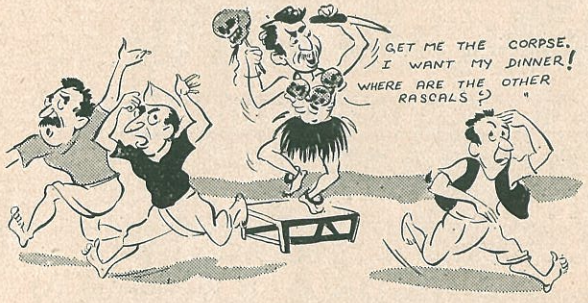
That according to Prithviraj, there is an age for every vice. For instance he threatens to drink at the age of 50. And yet he seems to have mislaid his age meter at the time of Raj, Shammi and Shashi.

That Asha Mathur, Sohan Singh in private life, has not yet excused Kishore Sahu for giving her a vamping role in "Kali Ghata" and making her make love to him of all people. The girl has still not got over the nervous shock and she sees crows and bull dogs in her dreams these days.

That Kuldip Kaur, the popular Sikh vamp of the screen, gave Meena Kumari a bit of the Punjab wheat she has in her in an unfortunate tussle over a make-up room. Papa Allabux kept standing as he was wearing his new suit and hat.

That V. Shantaram, the oath-man of the movies, at last found some good words to say about Director Barua. And he did well in sending the praise by post. Had he himself gone with the words his face would have betrayed his heart. While Barua lived, Shantaram, of course, did not know that there was a man of that name in India.

That Actor Kanaihyalal, the Bhangad of Benares, seemed to have had an overdose of bhang, the way he turned the Barua Memorial meeting into a cannibal show. He forgot that the Hindus burn their dead and not eat them.



That music Director Ghulam Haidar, that freebooter from Pakistan, is cursing and abusing our secular state because he was not allowed to cross over for giving music for "Anarkali" and of course double-crossing us. Lahore papers have been printing some lurid accounts of what Haider thinks of Indians.

That whenever Ambalal J. Patel entertains his American friends in his White House, he rounds off the evening with a song-and-dance garba by Gujarati maidens. The next day the Americans cut short their stay in India and fly back. We think Ambalal should be warned by our Tourist Department, if we have one.

That with "Sapna" completed the game of smiling hypocrisy between the two genuises, Kishore Sahu and Kedar Sharma, should now be over. Let us now know what one thinks of the other.

That Nigar Sultana went home to Hyderabad for the shooting of "Hyderabad" and the Rockcastle Hotel rocked so badly that Nawab Zain Yar Jung, the great architect of Hyderabad, had to be called in to repair the cracks.

That many film studios in Bombay could not work for three days continuously after the New Year's Eve, as many actors and actresses could not even open their eyes, leave alone going to the studios. And all this without any of them going to Damaun.

That P. K. Atre, producer, journalist and what-not, realized that tall talk does not pay the way he got a bad licking while trying to get into the Assembly as a Socialist candidate. He should now change colours and join the Communists.

That all film producers who helped the Socialists with money, cars and votes to get rid of Prohibition, now suddenly swear on oath that they voted for the Congress. That is one great advantage of the blind ballot. The I.M.P.P.A. would do well to send out a press bulletin underlining its allegiance to the Congress before Morarji takes up office as the Chief Minister. We suggest the Gujarat Famine Relief Fund for penitence.

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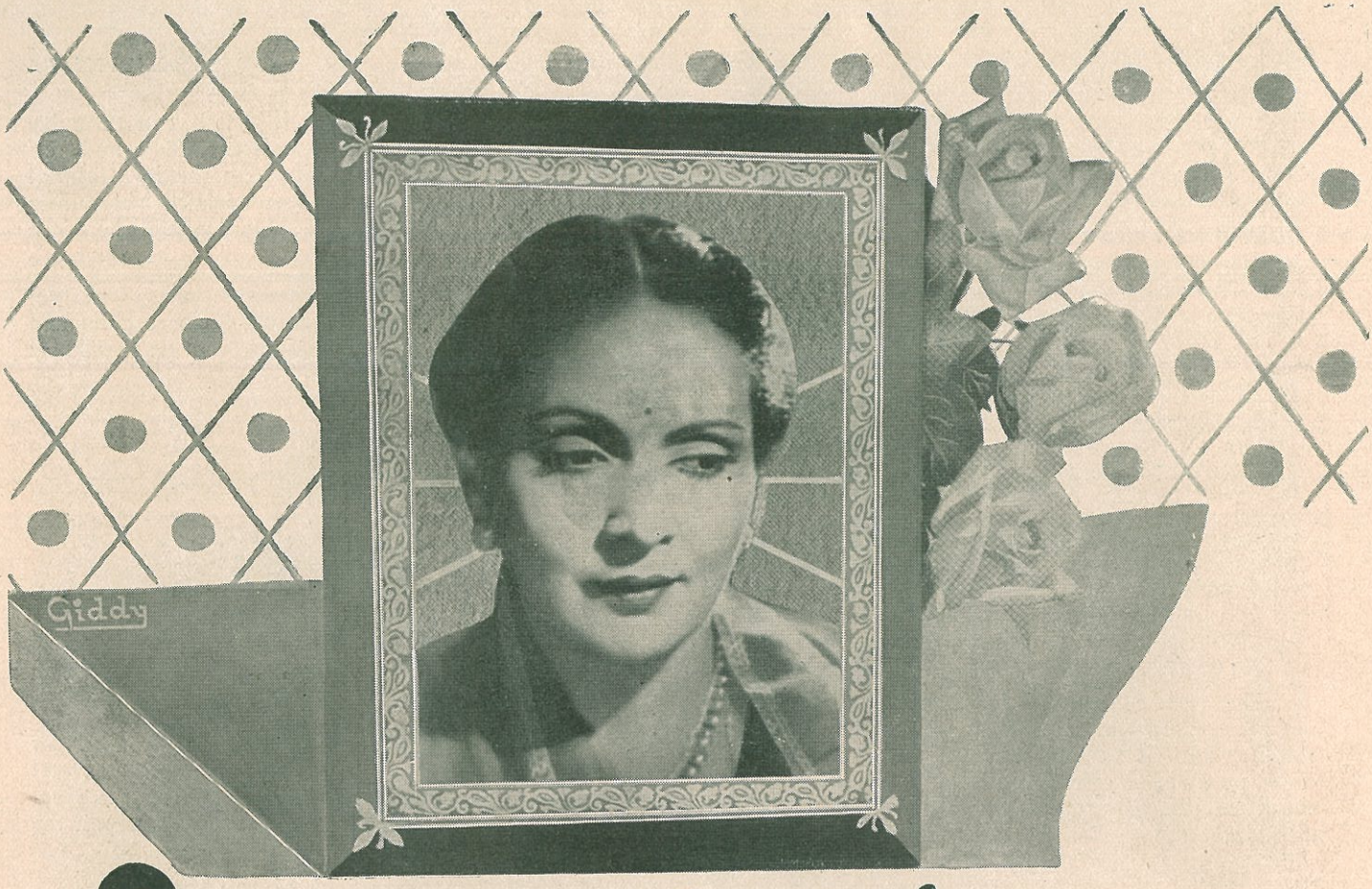

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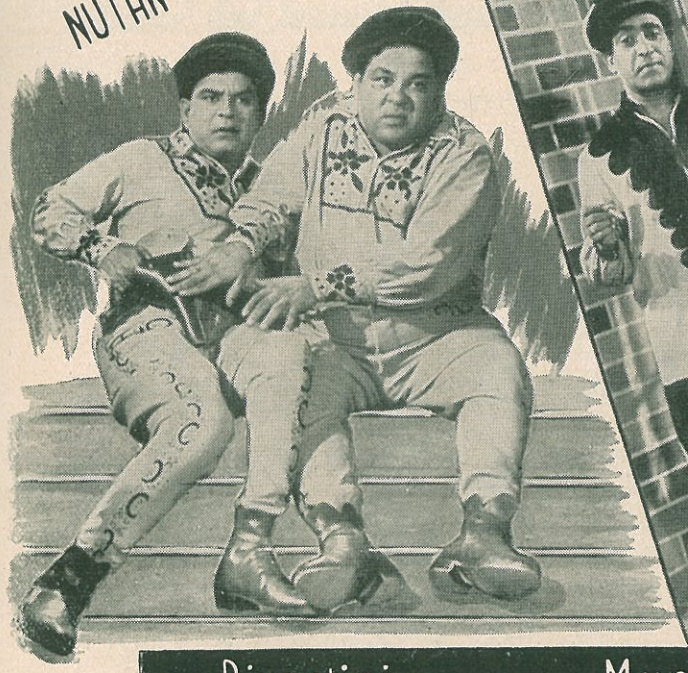

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1857

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DIRECTED BY
NANABHAI BHATT

Screen Play & Dialogue
PT. GIRISH

Lyrics
PRADEEP

Music
R. C. BORAL

PRODUCED BY
BAL CHANDER SHUKLA

STARRING
PRITHVIRAJ ★ MUBARAK ★ RANJAN

WITH
NIRUPA ROY ★ PURNIMA ★ KAMAL KAPOOR
ASHIT BARAN ★ RAMSINGH ★ H. SHIVDASANI
★ A. PRABHU & PRAN

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EDITOR'S MAIL

(In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.)

DUNNI (Lucknow)

Breasts are the property of an infant or a husband?

They are buoys to the woman, toys to the man and joys to the hungry child.

B. H. NATHANI (Kitale)

Define hypocrisy?

If you had asked me to post it to you it would have been easier. A Gandhi cap can be easily posted in a large envelope but to describe it in action one will have to write the whole history of India during the last 4 years.

SATCHITANAND MHATRE (Bombay)

Who killed Gandhiji?

He committed suicide by talking sense at the wrong time.

When does the mule of Bombay kick?

Whenever he opens his mouth. That is a strange mule with a kick in his tongue.

When shall we stop hero worship?

Not as long as Pandit Jawaharlal Nehru is with us. He seems to be the last of our heroes.

MRS. FLORENCE M. DEANE (Kanpur)

What is the best thing to do to attract tourists to India?

Prohibition! Last season it attracted over 200 throat specialists and doctors from New York alone.

MRS. VISALAKSHY RAMANATHAN (Mannargudi)

My father-in-law says you are his heir?

Let me have a list of his property and his time-table of departure. I would like to give my benefactor a send-off.

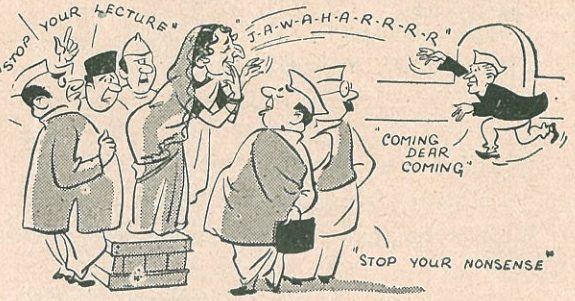
Is your Ram Bagai sleeping in Hollywood?

No! He is yelling at me now because after I published his address he has been receiving hundreds of letters from "filmindia" readers asking for autographed photos of Hollywood film stars.

MRS. NALINI KATVI (Bombay)

Why can't Rajkumari Amrit Kaur whistle?

How else did Nehru go to Himachal Pradesh for the election campaign?



Do sinners go to heaven?

Only for inspection! Sinners are inquisitive people.

Indian film stars have started wearing plastic eyes and in future not only will you miss the colour of their eyes but also the tint of the thoughts behind. Munnawar Sultana repaints her shooting gallery in "Toofan", a social story produced by Starlight Pictures.

What is the colour of God?

Rosy in prayer but dark in disappointment.

How to recognize a widower?

Watch his eyes. They become narrow when he sees a dame. A bachelor opens them wide. The first one wants liquor for his throat, the second one wants water for his thirst.

What is the function of teeth in kissing?

By biting you can remind the lips to reciprocate.

Will India ever have another iron man like Sardar Patel?

Iron is entering the souls of millions every day. All that iron has to come out some day in the shape of human beings.

What does Dr. Ambedkar lack?

Poise! He often allows his hatreds to distort his vision.

What is the advantage of being a critic?

You get free abuse without any rationing.

What is the greatest scandal in which film stars are involved?

Sex! Adam and Eve started this scandal.

Was there only one Mahatma in India to boast of?

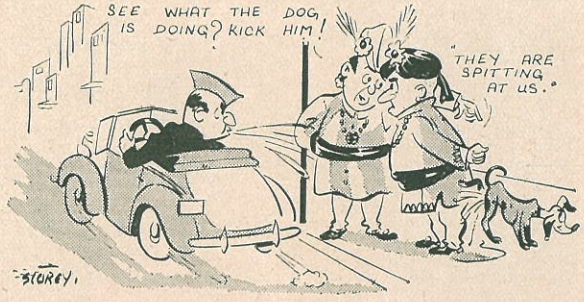
There are thousands of Mahatmas in India, this ancient cradle of saints, but Gandhiji believed in advertising.

Why do some girls wear high-heeled shoes?

To lend a swing to their hips and end by being stamped harlots.

What did Sardar Patel leave for his countrymen?

A crowd of sterile princes for every one to spit at.



What do statues pray to God?

Save us from the crows!

Do you think we are cunning?

You try to be but I have been in this game too long.

I have seen Socialists lying at Dr. Ambedkar's feet. What does that indicate?

Socialists are social. They sleep anywhere.

A. RASHID BUTT (Karachi)

Do you admire the guts of the girl who undertakes to remain a virgin throughout her life?

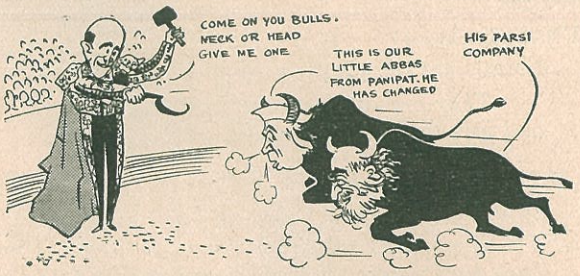
She does not require guts, she needs a knowledge of the latest methods of birth control.

And now for Gujarat Famine Relief! Marvellous actress this Madhubala!

The money has not been paid yet. Don't rush the compliments.

What is your disciple Khwaja Ahmed Abbas's hobby?

Red-ragging the bulls forgetting the yoke on them.



Why is even a raw Miss always preferred to a talented Mrs.?

Man is a pioneer by nature, he wants to explore things himself even if he doesn't strike it rich every time.

Isn't Hemen Gupta a first rate rebel director?

I have not seen his work yet, though I have heard his noise. And noise is not always reliable.

Who is at the back of the rising star Vyjayantimala?

There are many greedy, hungry stomachs that salt their lazy bread with the sweat of her dancing feet.

Which is preferable: a featureless youthful virgin or a good-looking society vamp?

A virgin has a night's existence while a vamp enjoys a sinner's age. I prescribe a virgin to a man who wants to live a lifetime in a night.

Why do Pakistan's film critics talk vehemently of your partiality towards Hindus, though actually you seem to be as impartial as a well-known Chief Justice?

These so-called film critics, whether of India or Pakistan, are mostly half-baked boobies. Don't listen to their stupid prattle.

Isn't Stalin the most important man in the world today?

Yes, as important as the burning hunger in millions of empty stomachs.

What is the reason of the late arrival of "filmindia" in Pakistan?

The present friendly relations between India and Pakistan which delay every good thing including a settlement in Kashmir.

You believe in God and ask others to forget Him!

If they can! I can't! By forgetting Him one gets an explanation to a lot of injustice prevalent in this world.

According to Kedar Sharma, Motilal is the best actor?

Which means that Kedar has a role for Motilal in the next picture on payable-when-able terms.

Nalini Jaywant plays yet another lead in "Naubahar", a social story produced by M. Ahluwalia and directed by Pt. Anand Kumar.

Even your worst enemies in Pakistan admire your wonderful way of putting things exactly as they are in India!

And what do they say about my exactitude in describing things in Pakistan?

Whose do you think can possibly be the hand in the assassination of the late Pakistan Premier?

The secret is in the word "Rawalpindi". And we had once a ship with that name which came from England.

T. N. KUPPUSWAMI (Poona)

Please name the diseases that cannot be cured?

Swollen head, chicken heart and green eyes.

P. S. PARAMESWARAN (Madras)

Thank God! Vijaylakshmi has relinquished her Washington post!

God had nothing to do with her appointment. Thank Nehru.

MRS. J. PRASAD (Hazaribagh)

Name the date when the age of shortages would end.

It is for mothers like you to fix the date.

K. MADHAVAN (Madras)

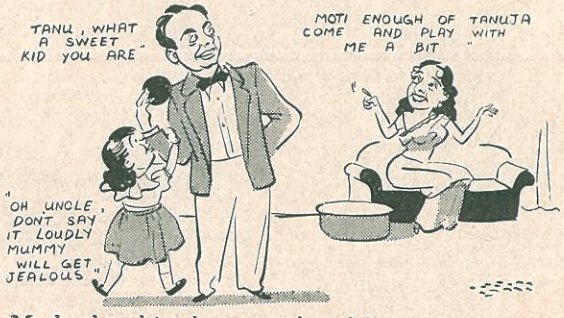
Can you name the Big Five of India?

Prime Minister Nehru, Congress President Nehru, Foreign Minister Nehru, Gandhian Heir Nehru and Citizen Jawaharlal Nehru. They always meet to disagree.

MRS. PRAKASH (New Delhi)

Has this Motilal no child of his own?

No! That is why he has to love a mother to let him love her children.


TANU, WHAT A SWEET KID YOU ARE
MOTI ENOUGH OF TANUJA COME AND PLAY WITH ME A BIT
"OH UNCLE, DONT SAY IT LOUDLY MUMMY WILL GET JEALOUS"

My husband is also a good cook!

That is why you get time to ask me questions.

Protima Dasgupta and Begum Para out of films, but in the news! Why?

They are living now what they acted before.

Is Suraiya dark-complexioned?

Yes, very dark.

Oh Mr. Patel, you are a well-informed man. Do you know anything about the Gandhi Memorial Fund?

No! That is a Congress secret. I dare not divulge it as a Congressman.

MISS E. C. GOMES (Bombay)

Mr. Patel, I like words. May I have a few with you?

Yes, at 5-30 p.m. on 18th February at my office. Bring nice and warm words because hot and cold ones hurt.

R. KRISHNAN (Madras)

How will you solve the Kashmir problem if you have to mediate?

I will give a big transport contract in India to all the Bakshi Brothers and send Sheikh Abdullah on a world tour for six months. Having done that I shall sit to dinner with Pakistan and settle the problem within a week.

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Fort, Bombay, India.

ROCHIRAM C. B. (Bombay)

Can you describe the mental agony of Morarjibhai when the students of Poona asked him for whisky?

I think it pained him more when he was hit by a stone in Viramgam. Whoever sent that flying kiss did not fully appreciate the popularity of Morarjibhai of Bulsar.

S. Z. EDROOS (Bombay)

Have you seen a eunuch's funeral?

The most manly hero becomes a eunuch in death and all last journeys are funerals of eunuchs.

Why are scandals so popular?

They are constantly spiced from woman to woman.

M. R. ARORA (Nairobi)

Is Nizam loyal to India?

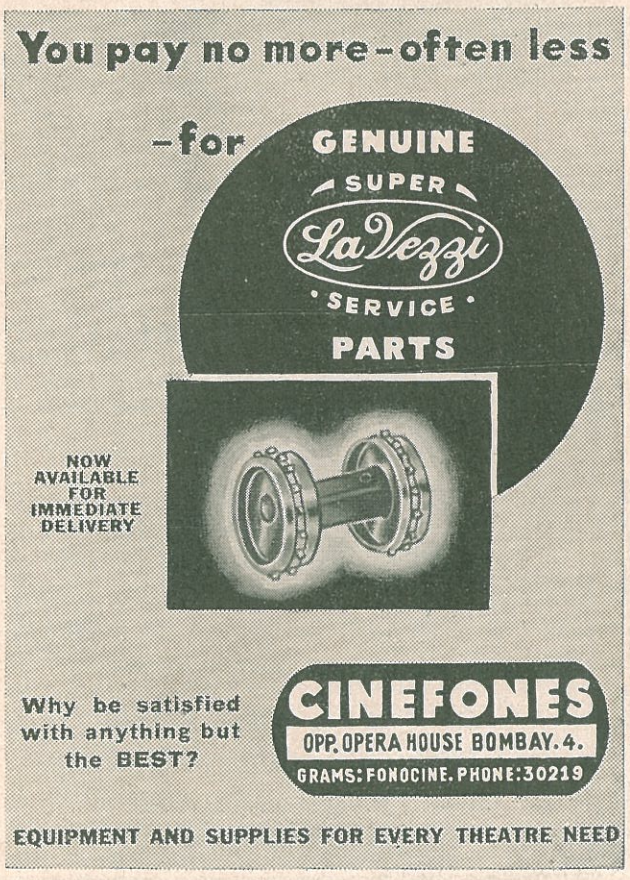
That is a tactless question after the Razakar story.

Please describe a few sacrifices of the Congress ministers?

In Bombay they use the Chevrolets instead of the Cadillacs.

Was Jogendranath Mandal sincere to Pakistan or India?

Opportunists have no country. They believe only in a location.



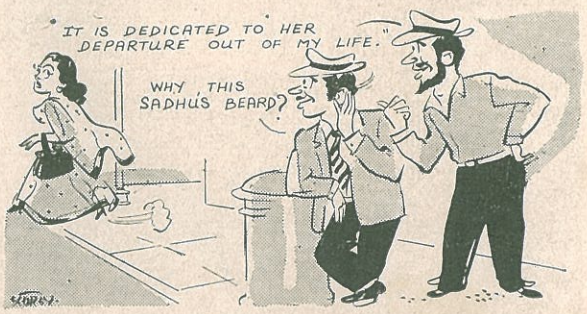
What do you think of the cry of some Hindu leaders for undoing the partition of the Indian sub-continent?

Those Hindu leaders are damn fools. As long as Pakistan exists, 40 million Muslims in India will be weighed down with a guilty conscience. And people with a guilty conscience keep peace.

MISS SUMANGALA DEBI (Mangalore)

Many youths of Mangalore have begun to grow beards. I wonder why?

That is not complimentary to the young, unmarried girls.



E. R. VAIDEHI (Chingleput)

Why is Baburao caricatured always with a big belly?

I have several children inside. After a mother delivers her children, they seek shelter in the father's belly at an age when they become a visible weight.

Oh! how I wish to meet you in the Lovers' Path in the Madras Marina?

Name the day and time and you shall not be disappointed. I have never yet refused a fight—win or lose.

Will you name even your pall-bearers in your will?

They will name themselves before I die. People who burn you after death are usually the people who burn themselves when you live.

Will you please suggest an outdoor game suitable for teenage girls?

Deep breathing whilst walking. It attracts attention.

Don't you believe in an afternoon siesta?

I steal four hours from my night and turn them into an hour during the afternoon.

Which do you excel in: long jump or high jump?

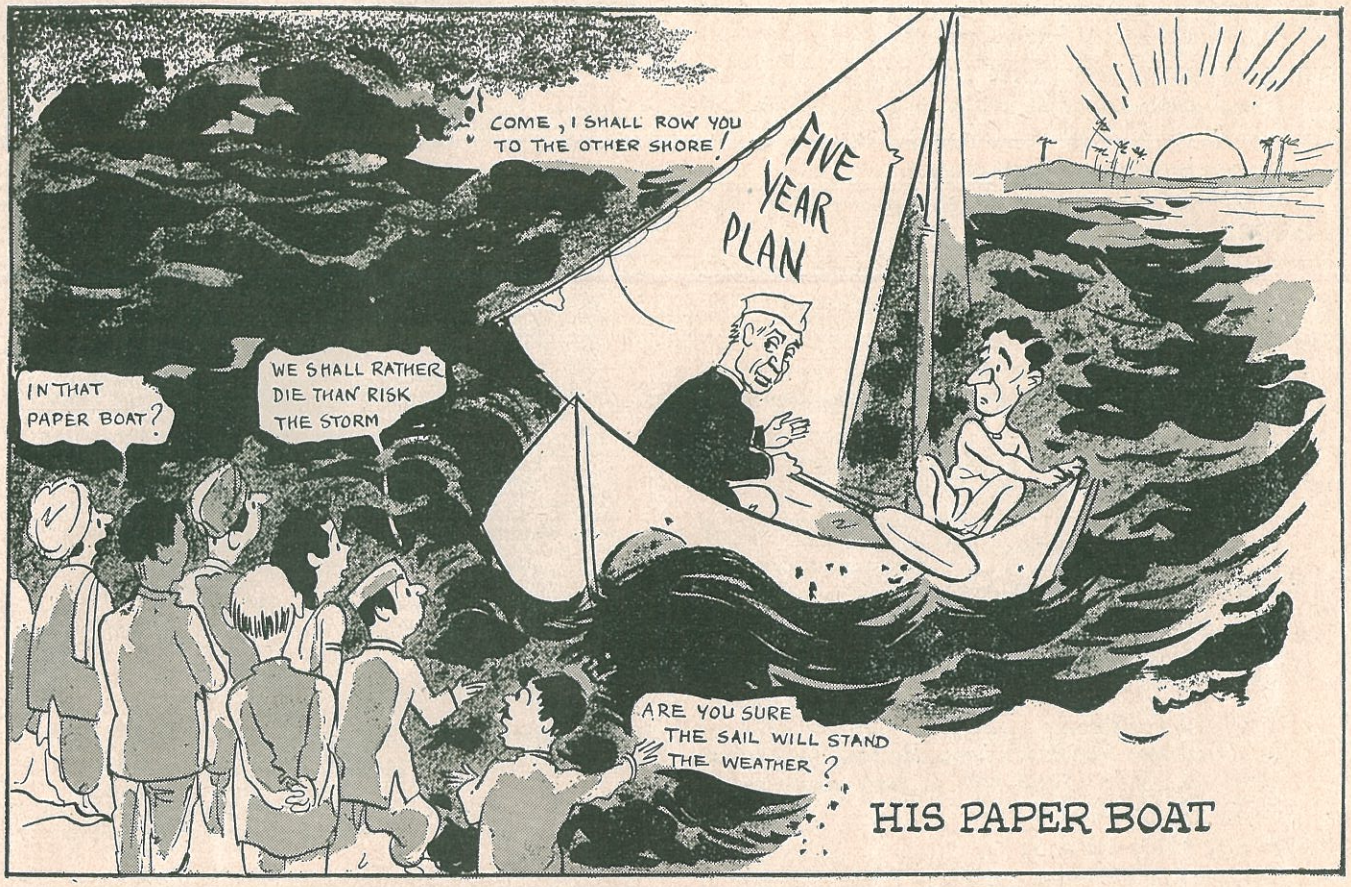
Bombay to Madras is a long jump. Banjara to Brahmin is a high jump. I got a prize in both.

What have the female film stars to fall back upon when they retire?

They have their reputation which brings two meals and a few drinks for quite a few years.

I am proud that I can teach you at least one thing, viz. Tamil?

Then come over and do it. I shall pay you Rs. 200 per month with free board and lodging for


COME, I SHALL ROW YOU TO THE OTHER SHORE!
FIVE YEAR PLAN
IN THAT PAPER BOAT?
WE SHALL RATHER DIE THAN RISK THE STORM
ARE YOU SURE THE SAIL WILL STAND THE WEATHER?
HIS PAPER BOAT

six months. I can give you vegetarian food but because you are a South Indian Brahmin I must tell you that the food will be cooked either by a Frenchman or a Muslim (I have two cooks), served by a Muslim butler and a Christian bearer. Your clothes will be washed by a Harijan woman and the maid who will attend on you is a Catholic from Ernakulam. See how all this fits in with your orthodox Hindu religion.

Should I go in for a rich husband or a respectable job?

A rich husband if you can teach him to love you after the marriage. A respectable job is so much moonshine at times.

If only death is to cure a disease, what will doctors do?

They experiment during the interval and earn their living.

MISS LACHMI ADWANI (Bombay)

Chanchal and Gujri! Strange names! Who are they?

Sisters of Madhubala and problems for producers!

ISHWAR V. MAHBUBANI (Bombay)

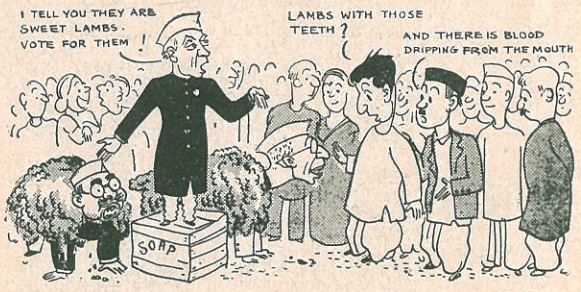
Nurses make very wise wives. True?

Yes, they often admit other patients into their operation theatres during the absence of their husbands.

R. RUPAINDER RAO (Hyderabad Dn.)

Why do men waste their time, money, energy and what not in trying to climb Mount Everest?

There are many crazy men in this world. Look at Nehru wasting his precious life trying to turn wolves into lambs. And look at me trying to make angels out of the devils of the film industry!



Who is the star that suffers most from self-delusion?

Madhubala! She lives in the dreams which her father's gastritis gives him.

Are our ballot boxes fool-proof?

They must be otherwise the fools will escape once they are locked in.

After the elections, what will be the next national calamity?

Nehru will quit the Congress and the white-capped wolves will begin their orgies.

GOPAL CHANDRA BANERJEE (Barrackpore)

I read somewhere that Prithvi is fond of Bidi?

He is fond of everything but his confessions have to be dated and dramatized.

What is the difference between Tagore and Gandhiji?

Tagore looked after himself and his Bengalis. Gandhiji worked and died for millions.

No Jhunjhun from Kanpur?

I think the guy is busy with his honeymoon. These Marwaris have a new honeymoon after every quarrel with their wives.

How come that Gemini pictures have a wider appeal in Calcutta than even the New Theatres?

Whatever garb they wear, human hearts need the same diet of emotions.

A. KALYANASUNDARAM (Madras)

What happened to the "Vanaras" of Ram Rajya?

They became "Hanumans" of Congress raj and set the South on fire.

What is a Bhangi?

That was Gandhiji's host. He lost the position after old man's death and is back again in the backyards of society.

KANTI LAL SHAH (Aligarh)

Why wasn't Zafrullah made the Prime Minister of Pakistan after Liaquat?

There is a caste system among rulers and Zafrullah, however clever and intelligent, belongs to a local lower class Muslim community and as such would not be good enough to be the Prime Minister of Pakistan.

If Lord Krishna takes birth again now, what will happen?

His cows and girls will have to be rationed and we can't allow him to waste butter which is needed for our Congress ministers to soften their corns.

NO, NO, SHRI KRISHNA ONLY ONE WOMAN FOR ONE MAN. REMEMBER THE ANTI-BIGAMY LAW
BUT I HAD 16,000 IN MY LAST BIRTH. GIVE ME AT LEAST 8000

THAKU T. ADWANI (Bombay)

Why don't we see David in pictures now?

He is busy learning Chinese and Russian.

Why is Minister Morarji silent nowadays?

People stoned him when he opened his mouth last time. How do you expect a man to speak without encouragement?

HARIHAR SHAW (Dumka)

What is the most valuable asset of Raj Kapoor and why?

Raj has lot of monkey energy as also the spirit of foolhardy adventure associated with such an energy.

Is Madhubala feeble-minded?

Heavens, no! She is double-minded. Her father's and her own!

When do you expect Madhu, Nargis and Suraiya to marry?

I shall be surprised when they do.

R. JANARDAN (Bombay)

What is Indian about an Anglo-Indian girl?

She needs rupees to buy food and clothes in India and the £-parentage is not useful in this.

What is Morarji's next attraction?

A Muslim daughter-in-law, they say.

Why does a saint preach a sermon?

Man can only sell the goods he knows.

Were daylight holdups common in "Ram Rajya"?

The biggest job they brought off in those days was the kidnapping of Sita.

M. R. VASWANI (Jalgaon)

Will you please recommend my name to charmer Begum Para?

She doesn't want a Vaswani, she needs a Goldwani.

V. S. PURANDHARE (Madras)

Which is the most important date in Indian history?

15th of August 1947, the day on which from being sinned against we became sinners ourselves—from virtuous slaves to vicious free men.

Isn't it a base record for the West Bengal government in as much as one learns that Calcutta has the maximum number of brothels in India? Is this a credit to Bengal?

When intellect sleeps with poverty, beds are often made in brothels.

Whom do you look to in times of adversity?

I look up. This pose saves my pride with the world and takes the prayer a little nearer.

What is Free India's greatest curse?

The altar that Gandhiji left behind! Over it

our white-capped politicians have built a temple of fraud, corruption and nepotism.

K. KRISHNA MURTY (Hyderabad Dn.)

What does "wealth" in Commonwealth mean?

It means debts which all the Commonwealth nations owe to America.

If Kishore Sahu becomes a sadhu, then what?

With Kishore, even that will have to be a profession to be run on an ashram scale otherwise the other Sahus and in-laws will have to starve

S. MAHALAKSHMI (Madras)

What sort of tragedy will it be if human beings develop an eyesight with Xray power?

Xrays don't photograph filth in the mind and poison in the heart. And these sediments make God blush for His creatures.

Does Ashok Kumar speak fluent English?

In "Yadgar", produced by Bima Productions, Munnawar Sultana sticks to her original eyes and looks more attractive.

He speaks better English than the average Bengali does. Ashok is a graduate of science.

B. T. DEVANATHAN (Hyderabad Dn.)

May God give years to your life and life to our years!

And what about life to my remaining years? Do you expect me to slog till the last day?

A. N. NARAYANA RAO (Mysore)

To whom is the face a fortune?

To the white-capped Congressmen Nehru's face is a fortune. To our millions it is a smiling misfortune.

MISS ROHINI PITALE (Bombay)

Are you looking for me?

Not yet, but I will if you want me to. I am a man who believes in consent.

BEPIN CHANDRA TAKOE (Jorhat)

Are you hopeful about the possibility of complete disarmament of the nations in the world?

People who want to join a nudists' colony don't go to the tailor for new clothes.

MASTER RAJ (Bombay)

What is the difference between Gandhiji's and Acharya Bhave's tours?

One travelled as a rebel, the other travels as a ward.

PREM G. BHAYA (Poona)

How can we wipe off illiteracy from India?

By issuing rationing cards only to those who can read and write.

Why couldn't Kripalani's party sustain itself?

Who is thrilled by a widow's romance?

Can a single person change the fate of a whole nation?

Nehru has done it this time. He kept our fate unchanged.

Now that Kher is not contesting the general elections whom would you like to see as Bombay's next Chief Minister?

Morarji Desai is the only qualified man with previous administrative experience.

KETKAR A. R. (Poona)

What is your opinion about Gajanan Jagirdar?

An intelligent man who wasted his life owing to lack of self-discipline.

K. B. MENON (New Delhi)

Why is the politics of the Punjab so crooked?

It is a land of rivers and rivers never flow straight.

Who is the most comic figure in Indian politics today?

D. P. Mishra, the ex-Home Minister of Madhya Pradesh! He got out roaring but ended bleating.

What is the most important lesson which you have learnt from the study of Indian history?

That right from the first invasion by Aryans till today, other people made history in India and as history grew old with new invasions, the earlier invaders automatically became sons of the soil and heirs of our culture.

What a paradox in our country today that while the men who hold the reins of government want the people to stick to our traditions and customs, the administrative class and the richer strata of society are going wildly west?

Natural environment does affect human behaviour.

BALDEV C. JANI (Dar es Salaam)

Were you roaming with caravans before "filmindia"?

Roaming in my family ended over five hundred years ago. Since then we have been vatandar patels of a village owning lands and bossing over lesser people.

K. SUBRAYAN (Madras)

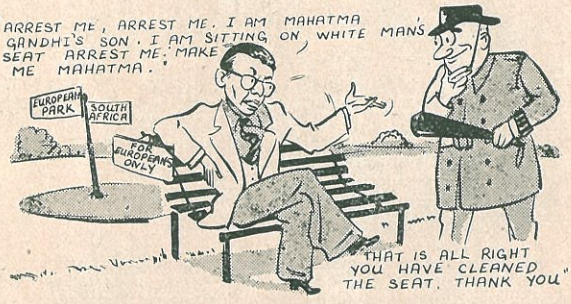
A token bag of wheat presented by the American Vice Consul to the Local Food Minister is now being exhibited in the Museum. Any comment?

What is inside the bag—wheat or sawdust?

M. S. VISVANATHAN (Poona)

How is Manilal Gandhi these days?

He is struggling hard for recognition.


"ARREST ME, ARREST ME. I AM MAHATMA GANDHI'S SON. I AM SITTING ON WHITE MAN'S SEAT ARREST ME. MAKE ME MAHATMA."
EUROPEAN PARK
SOUTH AFRICA
FOR EUROPEANS ONLY
THAT IS ALL RIGHT YOU HAVE CLEANED THE SEAT. THANK YOU"

What are your thoughts when you see a grave?

That worms also cover their food with a lid.

Is not the Nizam handicapped these days as there are no harems?

He still has a hundred wives and his son had to be content with only forty owing to the "Police Action" in Hyderabad.

How did Shantaram like your review of "Amar Bhoopali"?

An idiot's delight is hardly a provocation for an intellectual's smile.

If you were asked to be the judge, what punishment would you give to our Food Minister Munshi?

I would lock him up with his wife in a solitary cell for six months. That would cure him of his habit of telling lies about our food.

IT IS NOT THE PRISON IT IS YOU — SIX MONTHS TOGETHER EVERY SECOND. WHAT A CRUEL PUNISHMENT?
WHY ARE YOU FRETTING? YOU HAVE BEEN IN PRISON SO OFTEN?"

What would Raj Kapoor be if he stops overacting?

See his "Awara". He does not overact in it and still becomes popular.

Had Tansen been alive today?

Chandulal Shah would have engaged him to give music for his "Papi" and after seeing the picture Tansen would have committed suicide.

Can suspicion destroy homes?

It is destroying the world these days, the way Truman looks at Stalin.

How to spot a poor American?

A poor American won't reach India. So don't look out for one.

What is a good review from filmindia to a producer?

Apart from a buttonhole of prestige and better box-office returns, it brings finance for his next picture.

In spite of all his shortcomings, Nehru is the most popular man. How come?

Study his features and you will discover that he is cast in the mould of our gods. In an idol-worshipping country like India, a talking, smiling idol is bound to be popular.

What happened to Dahyabhai Patel?

His father died.

K. M. RAO (Calcutta)

"Congress ticket is not worth a cigarette", said a one-time Pepsu Congressman?

Right! It is worth a cigarette factory now.

The policy of Hindu Mahasabha towards Pakistan is tit for tat. What is the Congress policy?

Chit for chat!

GOBIND T. JIANDANI (Bombay)

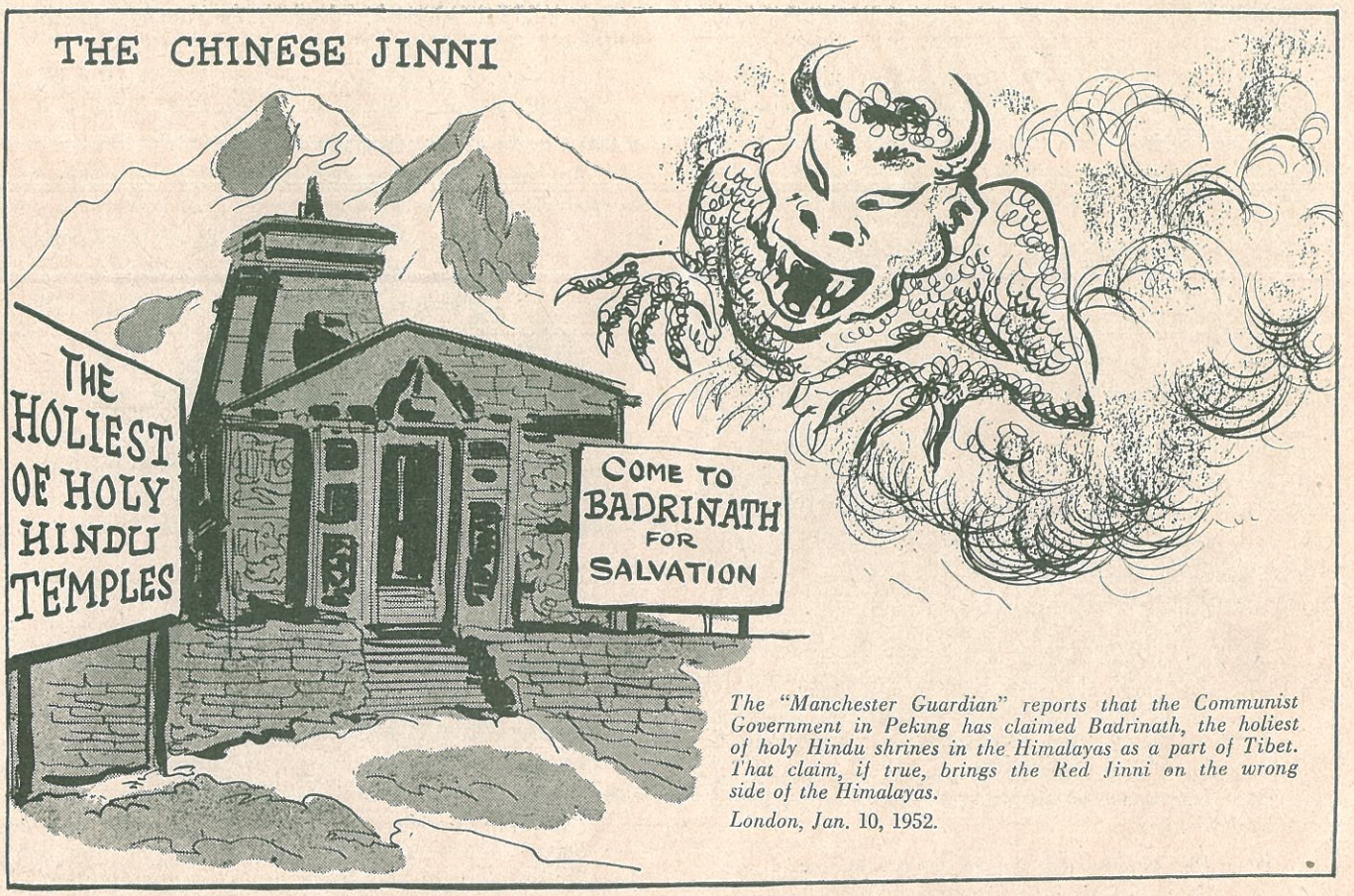
Do you know that you are hated by Sindhis?

That is not news. Sindhis hate Sindhis too. What else can you expect from people who eat street dust with their 'puri-pakodis'?

CHANDRASEKHAR (Bangalore)

What difference do you find between Sohrab Modi and V. Shantaram?

Capital "I" but in different founts.



The "Manchester Guardian" reports that the Communist Government in Pekıng has claimed Badrinath, the holiest of holy Hindu shrines in the Himalayas as a part of Tibet. That claim, if true, brings the Red Jinni on the wrong side of the Himalayas.

London, Jan. 10, 1952.

MISS SNEHALATA (Bombay)

Will a time ever come when water will be rationed and sold in Bombay?

Isn't the Bombay Municipality doing that already? In areas where water-tax is not charged water is sold at Rs. 1/4 per 1000 gallons.

S. BABZEE BAB (Jeypore)

Can a nation be proud of its religion?

A nation should not have a religion but its citizens can have as many as they like.

M. S. VISVANATHAN (Poona)

If Shantaram apologizes, will you excuse him?

Had I not pardoned him already, he would have been an accused in a foolproof libel case. But I am not a vindictive man by nature. I only wanted to expose my traducers in self-defence and give them a chance to prove their slander against me. No one can prove a lie and the cowards ran away. Why pollute a jail by sending such men there?

How does princely blood differ from our blood?

The "blue blood" often shows positive for syphilis.

Why are all other film journalists so jealous of you?

I write better than all of them put together. I sell more copies than all of them put together. I am a greater success than all of them put together. After that do you expect them to come and kiss me?

Eloping, is it advisable?

Yes, if you have a job or board and lodging at the other end. Most elopements end with a hungry stomach.

K. G. MATHUR (Ghaziabad)

Who is more ugly: Baburao or Shantaram?

Shantaram! He has the face of a motor driver.

What is marriage to an Anglo Indian girl?

Ending a date and beginning of fate.

What is your sincere opinion regarding a glamour girl of New Delhi?

I don't think New Delhi has any glamour girls. I have seen only tired maids.

What is the real outcome of a Hindu-cum-Anglo Indian romance?

Repentance on the Hindu side and adventure on the other side.

P. K. AANGOLI (Margherita, Assam)

We don't hear about the 'Bhangi colony' of Delhi

since Gandhiji's death. What is the position of the colony now?

The Bhangi Colony has been handed back to the poor Bhangis. It is no longer useful as an advertisement to the Congress.

BASHAMBAR LAL (New Delhi)

Has any film magnate given a land gift to Shri Vinobaji?

Vinobaji will have to pay off the mortgage first before he can pass on the land to anyone else.

S. NAGESWARA RAO (Madras)

Who is more beautiful: the toothed Suraiya or her toothless granny?

There is quite a pleasant compromise between the two—Suraiya's mother.

Is there any hope for the prosperity of 300 million non-Muslims of India in the near future?

Not as long as Pandit Nehru is sandwiched between Maulana and Kidwai.

K. R. VENKATASUBRAMANIAN (Madras)

Say something about Coca Cola and Morarji Desai?

Coca Cola is in S. K. Patil's ministry and not Morarjibhai's.

What is the necessity of appointing air hostesses?

When women travel by planes, they get air sick and have to be rubbed on their chests to bring them back to earth.

Why do the Andhras eat so many chillies?

They probably like to keep their wrong end burning to buck up their quarrelsome spirit.

V. P. KHOSLA (Sindri)

In your opinion pregnancy is "leave without pay" to a prostitute. How will you account for it in case it results in a female child?

That is an unexpected bonus.

MRS. RAJ H. VASVANI (Calcutta)

Who made Sindhis poor?

Sindhis are wasters by nature. They work hard to get into debts and in this noble ambition, Sindhi women meet their men half-way.

M. VIDYA (Coonoor)

Many young girls that I have met desire to make me their brother. I can't understand why?

In my case they call me their father and then expect pocket money. We are both unfortunate.

When you go to Delhi where do you first go, Rajghat?

No. I go to the bar of the hotel and drink a bottle of beer.

RAMDULARI DEVI (Dumka)

A village woman has more children. Is it a matter of capacity, dear Patel?

No, it is a matter of less food and more leisure.

GANGU, YOU HAVE THREE CHILDREN I HAVE NONE. MY HUSBAND SPENDS MORE TIME IN CLUBS THAN WITH ME
"YES BAI SAHEB, WE EAT LESS AND SLEEP EARLY"
SLOTEN

I suggest a radio set worth Rs. 300|- in place of Rs. 300|- cash as the first prize in the Editor's Mail?

Money is the best prize in the world. You don't have to pay the manufacturer's and the middleman's profits from this prize.

MRS. USHA CHOWFLA (Dehra Dun)

Even at birthday parties our President is seen wearing a castor oil expression. What makes him so worried?

Our President suffers from honesty and he knows that every birthday celebration contributes to the increase of starvation deaths in our country.

M. YAKUB KHAN DURANI (Haflong, Assam)

Why do you always write against Muslims? They are as loyal as you are to the State?

When did I deny that? But Muslims have another State to be loyal to if they want to while Hindus have no other state for transferring their loyalty. I am weeping over the good fortune of Indian Muslims.

Do you have any regard for Pathans in their fight for Pathanistan?

No! Why do they want merely to name their no-man's land and rub it the wrong way with Pakistan?

I have little faith in leaders who paint rosy pictures for us?

Then you cannot live in Nehru's India an hour longer because our Nehru is a gardener who grows flowers in a million hues.

N. S. G. RAJ (Madras)

Do dead bodies talk?

Yes, when they are victims of foul play. Crime does not die with the dead.

D. N. HAZARIKA (Dibrugarh)

If any young Assamese girl asks you for an interview, will you permit it?

No! I am a bit disappointed in Assamese women. Not all of them seem reliable. They seem to be too wild to be steady.

T. K. CHANDRASEKARAM (Secunderabad Dn.)

As a Hindu I am downtrodden. Do you advise me to heed my Christian friend's advice to get converted?

Then you will lose even your spiritual heritage.

K. W. RAMAMURTY (Poona)

No more charity by Madhubala?

She is helping film rags now. That girl cannot help being charitable.

T. C. MOTWANI (Poona)

Should a woman having five grown-up daughters think of her own beauty?

What is wrong in that? It is the birthright of a woman to look beautiful till her last day on earth.

SHASHI MEHROTRA (Kanpur)

What is the cause of rapid social, moral and material progress of China?

The bullet and the bayonet in the trigger-trained hands of patriots.

R. N. TIKKOO (Chamba)

What is the future of the Hindu Code Bill?

It is linked with Nehru's future.

S. MOHAN DAS (Madras)

What is the advantage of having an Anglo Indian girl as a friend?

You will have to work hard to keep your purse full.

RAMESH CHANDRA SHARMA (Delhi)

What do the excessive pimples on the faces of some boys and girls indicate? Is it really the so-called outburst of youth?

Pimples have nothing to do with youth. They indicate fatty foods and constipated stomachs.

D. S. R. MURTHY (Munirabad)

What is the rate of butter in Bombay at present?

Butter is not available in Bombay these days. All the stock was consumed by the millionaires and the Congressmen.

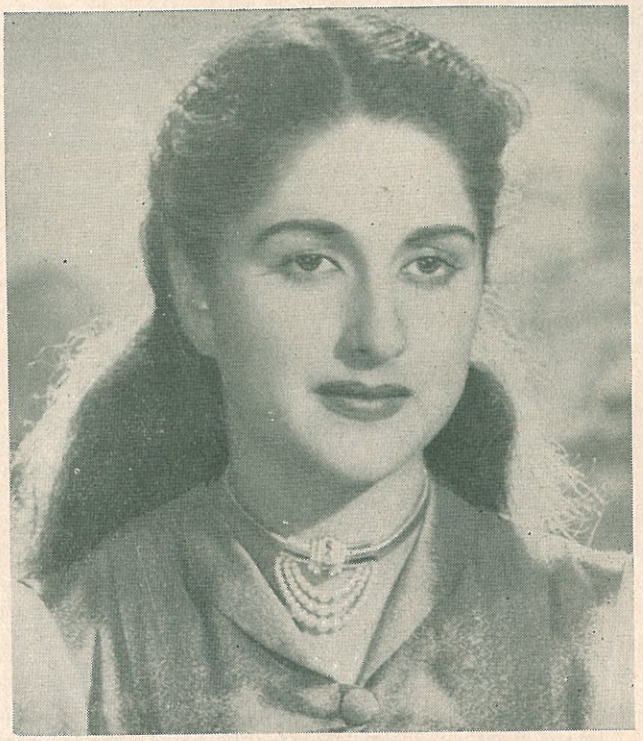
MISS PONS ANIAH (Mercara)

How to avoid an ugly husband?

Stop fishing in the evenings and go angling during the day, and use your own hook and not mummy's.

I feel like—you when I don't see my questions answered by you.

Killing or kissing? Come, be honest!



Bina Rai has begun harvesting the seeds she sowed in "Kali Ghata". Here she is in "Sangam", a social story produced by Rajhans Pictures.

H. S. MANOHAR (Bombay)

How do you explain the fact that your review differs a lot from those of others?

Honesty always lives in isolation.

P. K. KUNJU MOIDU (Quilon)

Is Communism the correct outlook on life?

Yes, if it is not accompanied by violence and not tied to the apron-strings of a foreign power.

M. ANNAMALAI (Papanasam)

Have you got any foolish friend or a wise enemy?

Chandulal Shah made a fool of himself recently and I mourn his loss as a wise enemy. As regards a foolish friend no one can be more stupid than Pandit Indra.

VASUDEO BARVE (Bombay)

What will you do if you are asked to travel all over the world without spending a single pie from your pocket?

I'll refuse the offer which can only come from the United States Information Service in Bombay.

GEORGE K. JOHN (Trivandrum)

Are you a labourer?

Yes, an intellectual one! And I sweat at my work every day.

MAHENDRA KISHORE (Saharanpur)

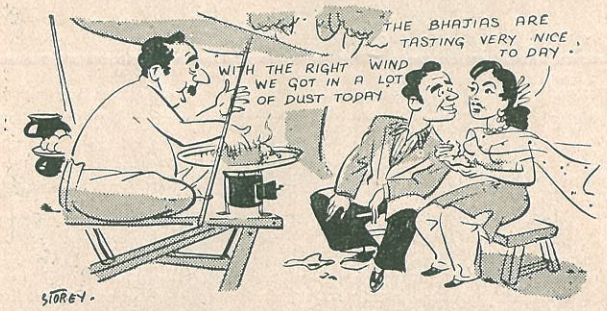
How could a Brahmin girl fall in love with a Banjara?

How could a Harijan draft the Constitution of India? Times have changed, only idiots don't realize it.

V. AMNAYAPPA (Bangalore)

Why is it that Sindhis are in the habit of eating anything from the roadside shops?

I have seen Sindhis indulging in this dirty habit even in Bombay. They probably like street dirt and perspiration of the cook to spice what they eat.



PREMKUMAR D. PANJWANI (Bombay)

What is Pandit Nehru's duty to the Congress?

He has done his duty to the Congress by winning the elections, now he must do his duty to the people by purging the Congress.

MRS. PADMINI AYENGAR (Ajmer)

Pray, how to pull on with a husband who avoids taking me to the pictures?

Attend matinee shows during his absence and talk of the man who sat next to you with a dreamy look in the eyes.

KRISHNA B. MADAN (Simla)

Does our Prime Minister also read "filmindia"?

Shahu Modak plays the title role in "Bhakta Pooran", produced by Vinod films and directed by Dhirubhai Desai.

All wise men do. Don't you remember Nehru's contradiction about wine-drinking?

A. V. NARASIMHAN (Hyderabad Dn.)

What is a virgin land?

A land where nature sows the seed and elements look after the crop, a tract not outraged by the footprints of man.

MANMOHAN SINGH (Nairobi)

The political future of Indians in this colony does not appear to be bright. Should they call themselves East African Indians and owe allegiance to the British Crown or should they call themselves Indian nationals and look towards India?

Don't rely on India. India is too far, too weak and too helpless. It is a nation that can't help itself.

D. WILLIAM MOSES (Papanasam)

What is your attitude towards prayer?

I use it to commune with my Maker.

K. S. RAM MURTHY (Jubbulpore)

Are film actresses good wives in their married life?

No! Women who sell emotions for money have none left for the home.

MISS RANJANI RAO (Mangalore)

Could you teach me to tell lies?

I can teach you many other things but lying I must learn at your feet.

KUMARI V. L. BAJPAI (Lucknow)

Can a married woman remain faithful both to her husband and her lover?

That is cheating two men to lead one deceitful life.

F. J. A. SOMJEE (Bombay)

What do Americans like most about India?

Our common frontier with China and Russia.

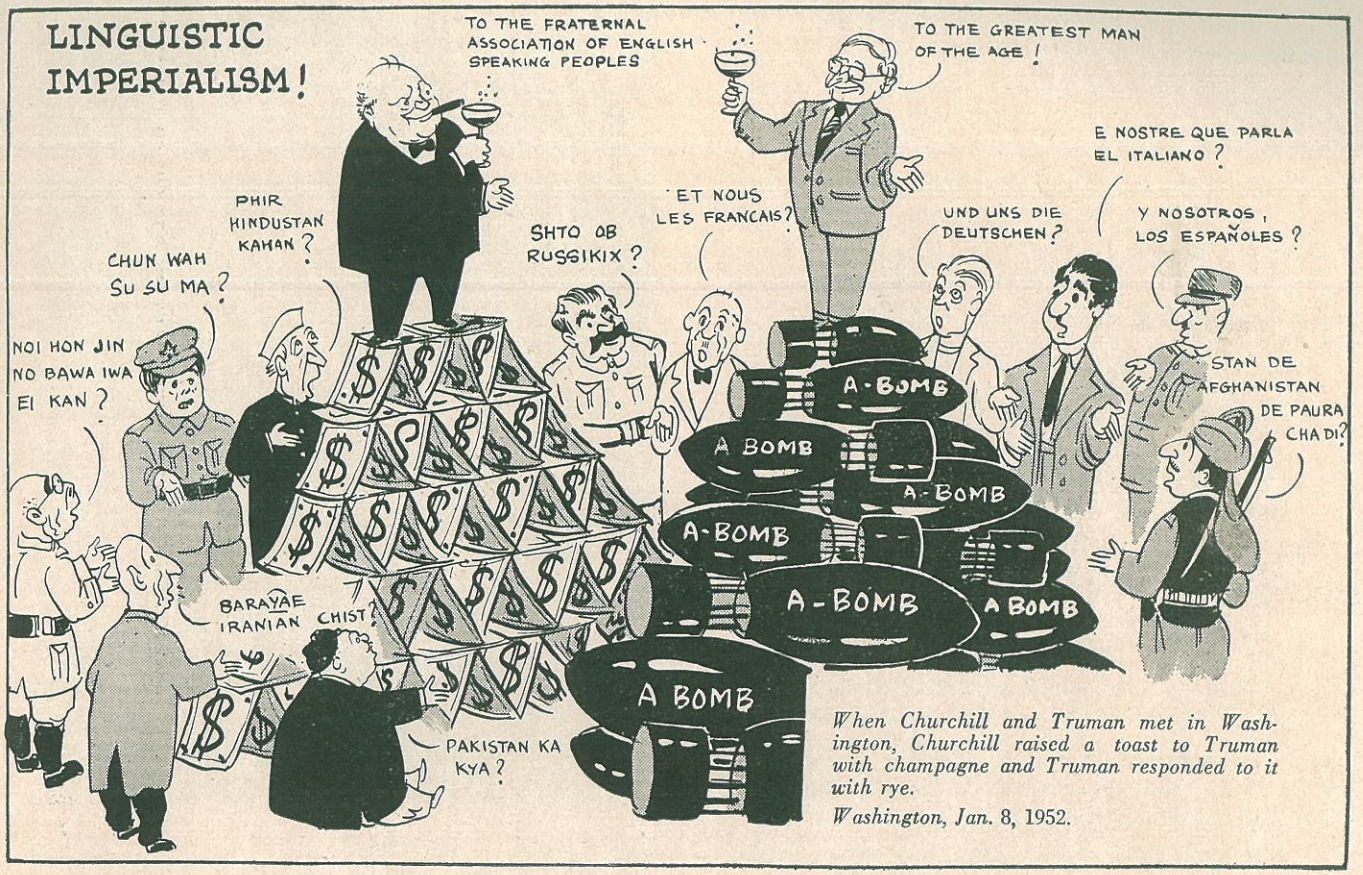
They say you faint at the sight of a beautiful girl?

That is what the last one did. The next one I see will kill me. That is why I attend all beauty contests and meet the ugliest girls in India. They guarantee my long life.

H. L. SETHI (Poona)

Do you know Prithviraj is the President of the Railway Workers' Union?

Which railway? Not his grandson's toy railway, I hope!


LINGUISTIC IMPERIALISM!
TO THE FRATERNAL ASSOCIATION OF ENGLISH SPEAKING PEOPLES
TO THE GREATEST MAN OF THE AGE !
E NOSTRE QUE PARLA EL ITALIANO ?
PHIR HINDUSTAN KAHAN ?
ET NOUS LES FRANCAIS?
UND UNS DIE DEUTSCHEN?
Y NOSOTROS, LOS ESPAÑOLES ?
CHUN WAH SU SU MA ?
SHTO OB RUSSIKIX ?
NOI HON JIN NO BAWA IWA EI KAN ?
STAN DE AFGHANISTAN DE PAURA CHA DI?
A-BOMB
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A BOMB
BARAYAE IRANIAN CHIST?
PAKISTAN KA KYA ?

When Churchill and Truman met in Washington, Churchill raised a toast to Truman with champagne and Truman responded to it with rye.

Washington, Jan. 8, 1952.

Have you seen the photograph of Maharaj Singh kicking the football in Y.W.C.A. at Bombay?

Y.W.C.A.? Imitating Karan Dewan in "Dahej".

What is Parliament?

The next one will be an orphanage of illiteracy.

Do you know that Miss Gohar was "Miss 1933"?

Yes, and she is still a miss after nineteen years. Poor girl!

Are you fair?

Yes, in skin and dealings.

Why are you so much after the Miranda House girls in Delhi?

I am in love with them till I see them.

Is Nehru romantic?

Not at his age but women around him get ideas.

Why does not Raj sing himself in his pictures?

He cannot sing though his father thinks he can. But then his father does not know music though he plays with a sitar for photographic effect.

Is "Humlog" such a great picture that the Ranjit management has given gold medals to all who made it?

Though "Humlog" was a good picture, its artistes and technicians hardly deserved to be insulted by institutional gold medals. But then small men like Chandulal must live and die by gold. Gold is that man's god and once upon a time he used to give Gohar Gold Medals often to his own pictures. Chandulal produces pictures for gold and he cannot do better than deify gold.

DR. SWAROOP CHANDRA JAIN (Lucknow)

How does Morarji Desai greet you?

Morarjibhai has only one greeting for all and that is a grin.

What do prostitutes do in their idle hours?

They see Indian pictures and learn more tricks.

MANU G. BHAGAT (Bombay)

Is Bulo C. Rani a female?

He is a Sindhi. Don't try to determine the sex of the Sindhis by their names.

Why are the Princes out to contest elections?

To create new fights and factions and destroy our freedom. These princes must be deprived of their wealth and pensions and made to work for their living like ordinary citizens.

What will happen if our dumb and illiterate masses become literate overnight?

We'll have Communism next morning.

Can a barber become a politician.

Didn't Morarji confess that he was a good barber?

K. AMULU (Proddatur)

Do stars take any oath before they join the films?

No! They swear after they become stars.

Why are the ashes of famous men immersed in rivers?

To make the rivers pregnant with memory.

Whom do you like: S. K. Patil or Morarji?

Patil is more competent, Morarji is more reliable.

T. K. PATTABHIRAM (Warangal)

Did any minister compliment you for all your valuable suggestions and services?

They use my words, pick up my ideas and then receive the compliments themselves. You don't expect Congress ministers to be fair-minded. Do you?

How much does a race horse cost?

Five thousand to fifty in flesh, five hundred a month to feed and from five rupees to five lakhs in bets.

How much noise does your grocer make if you delay his bills?

He wants to see my face and show his own to me. I hate this exchange of faces knowing his to be a common Bania's face. I therefore work hard and ask my servant to pay the beggar out and out.

MRS. RAJANI DEVI (Bombay)

Do air hostesses salute a pilot?

And often pollute him.

Are our ministers interested in ballroom dancing?

Our ministers walk on their heads. You can't do ballroom dancing that way.

Did Shantaram ever visit the Bharatiya Vidya Bhawan?

If he doesn't visit a stage, who will? That man is a child of the footlights. He was once a chorus dancer on the stage.

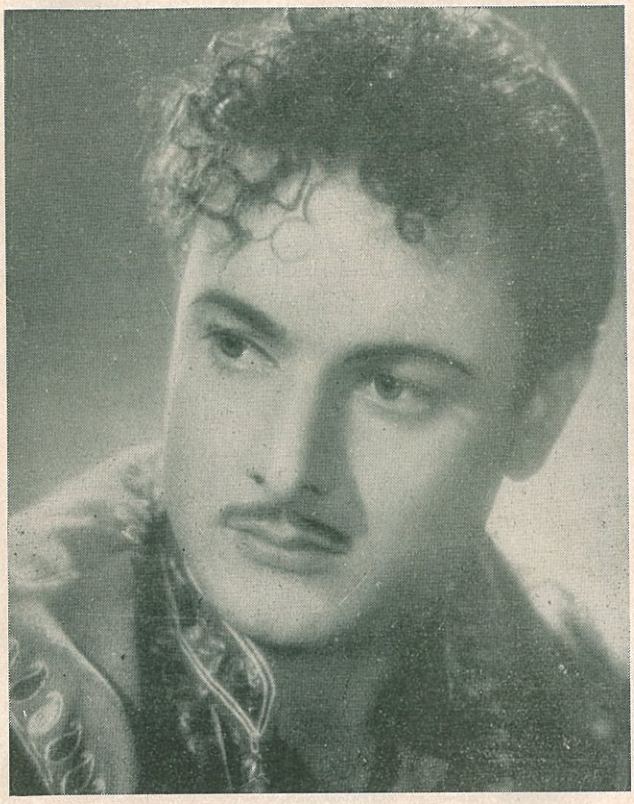
How young is Miss Nadira?

Young enough to lend a rainbow to a night!

What kind of men do air hostesses admire?

Thin white-skinned men with thick buckskinned wallets.

Is Baburao good at winking?



Vijay Kumar, a newcomer, makes his debut in "Alif Laila" produced and directed by K. Amarnath.

Not at a married woman like you!

What did Kher's ministry do in the last five years?

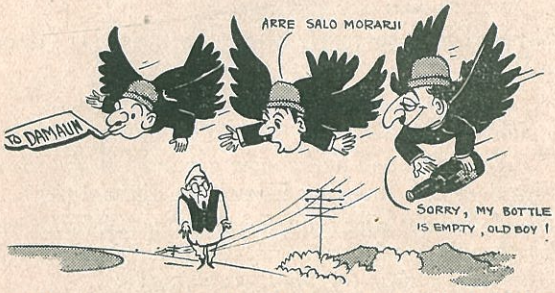
It made Morarji notoriously famous.

How can you prove yourself that you are not a Communist?

Of course, I am a Communist in mind though a Congressman in politics.

If Parsis had wings . . .?

They would sleep in Damaun every night.



What is your frank opinion about Ashok Mehta?

He thinks, talks and works. The other Socialists don't do all the three things at a time.

What is the best part of V. Shantaram?

His obstinacy in a field that needs art and intellect.

Where do air hostesses meet their girl friends?

Air hostesses have no girl friends. They don't believe in fair competition.

What was Gandhiji's vice?

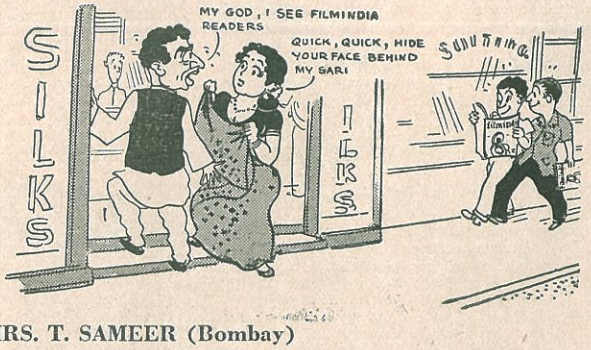
Too much virtue. That man did not know moderation. He believed in extremes.

What does God expect from man?

To look after His reputation but—.

What is the hardest job that V. Shantaram has to do?

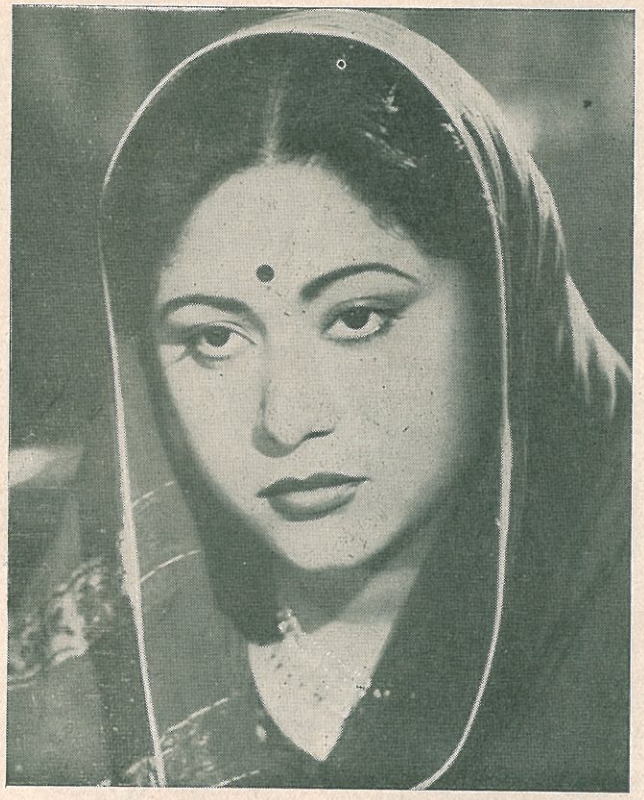
Hide his face from "filmindia" readers.



MRS. T. SAMEER (Bombay)

Do Russians have faith in God?

They try to do the work of God by looking after all His children. Doesn't Communism see all humanity with the eyes of God—equally and without distinction? Through ages the rich built temples and churches but they never tempted God to live in them. These massive structures merely became prisons of the human soul. Isn't it right that Communism should destroy these structures and in doing so bring humanity in direct contact with Divinity?



Sulochana Chatterjee has an excellent role to play in "Apni Izzat", a social story of Harischandra Pictures.

What has Mehboob got by marrying Sardar Akhtar?

A wonderful nurse whose love stops Mehboob from being his old adventurous self.

T. C. DANDEVA (Rewari)

Does Madhubala possess an amiable temperament?

Subject to Papa's approval.

H. A. JWALANNA (Hassan)

Pandit Jawaharlal Nehru has promised to reorganize the Congress after the elections. Do you believe it?

I don't believe a word of what Panditji says nor does any one but like millions I like to hear him talk tall.

ISEBEL SATYAWATI JHINKU (Lautoka, Fiji)

Tell me what you like in a woman?

Beauty, brains and a bosom of affection.

K. A. KRISHNAN (Madras)

What is common between Morarji and Baburao?

Our interest in women and their emancipation.

K. A. K. AYYANGAR (Madras)

Do monkeys blush?

Some of them have blushing bottoms but most of them are as shameless as our Congress politicians.

V. M. BALACHANDRAN (Kozhikode)

How much is Jawaharlal Nehru's personality worth?

Over 80 million human lives. They are prepared to starve for another five years under the dynamic spell of that man.

Did anyone leave you anything in a will?

Not even blessings yet!

MISS SHANTA AYENGAR (New Delhi)

Where can you see the latest style of kissing?

In the Hollywood pictures where kisses have no meaning. In real love a kiss is a clumsy catch-as-catch-can affair.

G. KRISHNAMURTHY (Bangalore)

In what way are you showing your gratitude to your surgeon in America?

I send him a copy of "filmindia" and he gets ulcers after reading the spicy stuff.

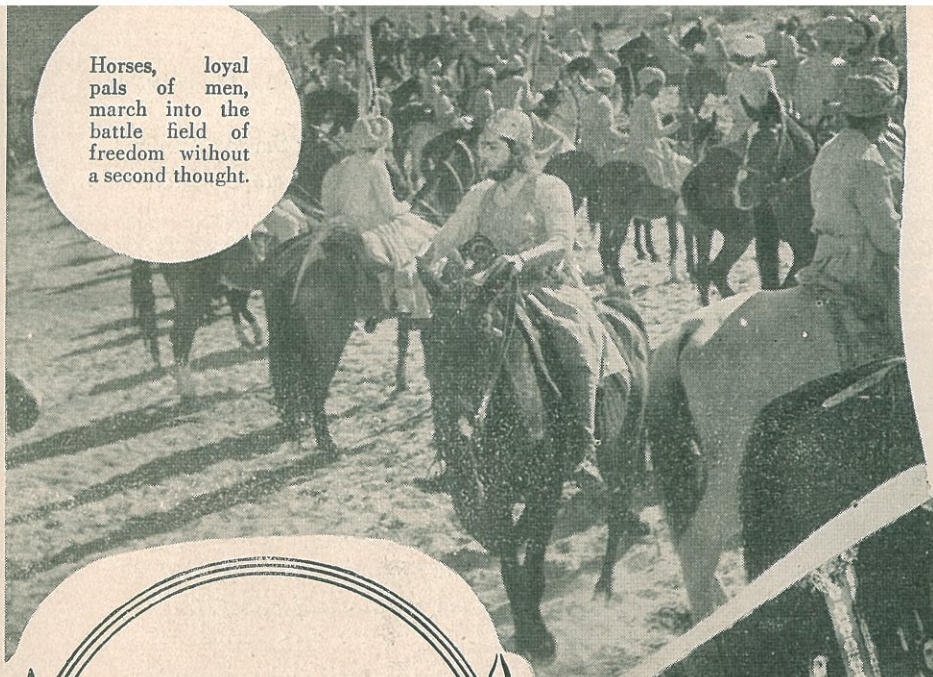
What will be the ultimate end of the Yankees with their rapid advancement?

They are rushing to a Roman end.

SIRAJUDDIN AHMED (Madras)

Please teach me how to tell lies?

Glimpses from "ANAND MATH" A FILMISTAN CLASSIC



Horses, loyal pals of men, march into the battle field of freedom without a second thought.

Romance punctuates all struggles for freedom for, freedom is a common beloved.

FREEDOM'S BATTLE !

Freedom is the essence of human existence on earth. Man has waged a ceaseless war against the elements to be free of their moods. So has he struggled through ages to throw off the yoke of human domination. Freedom of mind, soul and body can alone kindle the flame of Divine Faith in man for he fervently believes that in the eyes of God all men are free and equal.

This immortal theme is picturized for the first time in "Anand Math", a story of man's struggle to be free, by Filmistan. It features Prithviraj, Geeta Bali, Bharat Bhushan, Ranjana, Pradeep and others and is directed by Hemen Gupta.

Geeta Bali sings a song of devotion and spies for freedom.

Freedom needs a war and war demands human sacrifice. Every war has a blood red colour.

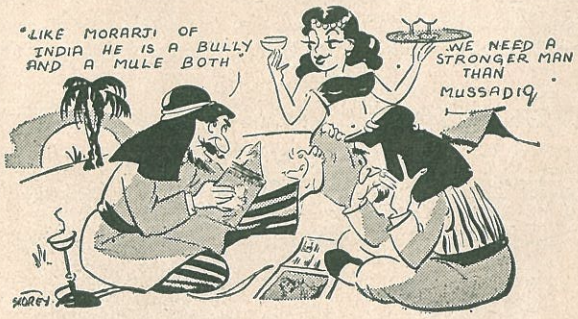
D.D.NERDY

Follow Zafrullah of Pakistan. He has perfected the art.

K. AMULU (Proddatur)

Why has Morarji become the most known Home Minister in all the provinces?

Filmindia has taken his name far and wide, not only in India but to all the great cities of the world, because the daily newspapers don't travel beyond a train journey of 24 hours.



Where are the cows of Lord Krishna?

They are in the stomachs of the Muslims and the Europeans.

On the first day my husband gave me a lecture for over eight hours!

What do you expect from the son of a woman?

I. L. MALANEY (Bombay)

What do you think of Vyjayantimala's future?

She has no immediate future in art because her people are in a hurry to cash. After two years of money-making she might resume her service of art.

Why has Madhubala disappointed us with her recent pictures?

She has a director at home who does not know the story on the set.

Nargis is looking more and more charming in her new releases. Any specific reason?

No father, no inhibitions and a sincere approach to work.

KUL VIR (Lucknow)

"Any fool can criticize". It means that your job is damn easy. Isn't it, Mr. Patel?

It would have been easy if the million persons who read what I write every month had been damn fools to accept the stuff.

SHRI KRISHAN MEHRA (Mandi)

How would you like Morarji Desai becoming the Chief Minister of Bombay?

All career politicians must get their promotions. Morarji's promotion is well-deserved.

H. NAGESHA RAO MANAY (Madras)

Can a motor mechanic marry a millionaire's daughter in your Bombay as shown in Kardar's "Naujawan"?

Kardar has to find six boys for his half-a-dozen daughters. Well, all cannot be millionaires.

Ashok Kumar looks a handsome gipsy in "Kafila", produced by Munshi Productions.

Who is more beautiful: Vyjayantimala or Madhubala?

Vyjayantimala. She has better features, better figure, more grace and greater sex appeal.

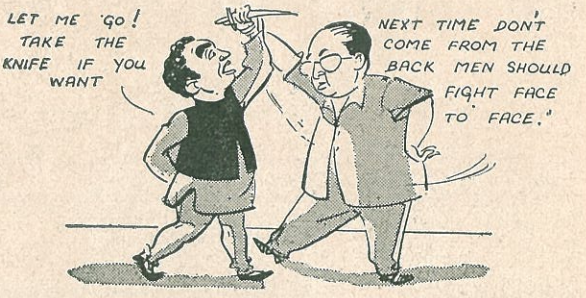
M. S. VISVANATHAN (Poona)

What is Shantaram doing for you in return for all that you have done for him?

He is trying to forget his debt to me by abusing me.

How to treat one, who tries to stab you in the back?

Once you know the man, face him so that he doesn't get the back to stab.



CHAMPAK T. SHAH (Baroda)

How to have half-an-hour's interview with Baburao Patel?

Wait till I retire. I'll have plenty of time then for fans and friends.

T. A. RAMANATHAN (Mannargudi)

Why didn't you attend Reuter's centenary?

I am not a Reuter-made journalist. I write original stuff.

My wife first kisses "filmindia" and then me. Why?

She is an artist. I admire her taste.

S. V. RAMAN (Poona)

Does Mao Tse Tung love India very much?

You can't imagine how much. When he could not embrace Nehru, Mao embraced Nehru's brother-in-law, Raja Hutheesingh.

The Shastras ask our women to follow the path of their husbands. Does Aruna Asaf Ali know this?

She married a Muslim and in doing so burnt Hindu scriptures.

How did Chandulal and Gohar happen to come together?

They had a common friend—one Raja Sandow who was playing the lead opposite Gohar in those days.

Has Mehboob any adviser?

His brother-in-law Kardar gives him advice and Mehboob follows it in reverse and thus does the right thing.

Purnima does not know which heart to carve out in "Parbat", produced by Varma Films. And that youth has a heap of hearts at her feet, including that of the producer, perhaps.

When do Gujaratis use swords?

Not till they are sure that the swords are made of wood.

Where will Nehru lead us to?

We are travelling towards Communism on the wheels of Congress corruption.

Why is Sita Devi more famous than the ex-Maharaja of Baroda?

She has the jewels, the "maharooja" has only the empty cases.

Morarji cuts his own hair. What else does he do?

He often cuts his nose to spite the face.

What did Protima do when Para was in jail?

She shed her tears in Poona and one Gujarati merchant bottled them for sale.

Muslims in India are safe. Hindus in Pakistan are ....?

In safe custody.

What did the Parsi journalist get by trying to defame Madhubala?

It is a mystery worth ten thousand rupees.

Do all Kashmiri Muslims love India?

They seem to love Pakistan the way they live on India.

Why did Ragini return to India?

To feed herself and her husband! The woman earns in India and spends in Pakistan.

Is Maulana Azad of any material help to our country?

He is the poster for advertising our secularity. That brings us tourists from Pakistan.

OF COURSE! MAULANA IS SAFE
I THINK THE COUNTRY IS SAFE
COME TO INDIA FOR SECULAR SUNSHINE!
MAULANA AZAD
SYMBOL OF SECULARITY

MRS. S. R. RAHMAN (Purnea)

Does business in the sense of making money interest you?

What do you think I am in this writing business for? Only for making money! I don't believe

Shyama has a nice role to play in "Danka" a social story produced by Vikas Productions.

in journalism and all the trash about its noble traditions. Remember that every drop of ink in the world flows through some shining metal be it steel, copper or gold.

Should prostitution be abolished in India?

Why abolish something which has served society through ages and send it underground like Communism? I like open and licensed prostitution as a social institution to absorb man's capitalism in sex and vice.

K. LAKSHMI (Nandikotkur)

There are four kinds of people: 1. "He who knows not and knows not he knows not, he is a fool—shun him." 2. "He who knows not and knows he knows not—he is simple—teach him." 3. "He who knows and knows not he knows, he is asleep—wake him". 4. "He who knows and knows he knows—he is wise—follow him". To what class do our leaders belong?

To a fifth class: "He who knows not but says he knows a lot—he is a damn fool—pity him."

Which neighbour do you like?

Some one whom I can wake up with a shout.

Do you know woman's message to the world?

Am I not one of the messengers?

Whom is Nehru wedded to after his wife's death?

To an old harlot called "Miss Power" who winks at one, smiles at another and then goes to bed with a third one.

T. S. GOPAL (Bombay)

Whom does a woman like more: her husband or her son?

Her husband! In the husband there are more sons and full security.

What should a son, who is supporting his parents, do when his father squanders all the money the son earns. Should he keep quiet or protest?

He should stop paying the father and if the father kicks up dust, he should be kicked out of the house. No one, except the man who earns, has a right to squander money. And even the earner can squander money only if he has a surplus left after meeting his responsibilities.

MISS ANU MURARI (Hospet)

What do you call an Indian who says: "My home land is England"!

An Anglo-Indian! That slogan is a sad hangover of the British rule in India.

RS. 1000|- EVERY MONTH!
IN 27 PRIZES!

The following prizes will be awarded every month for questions which are considered interesting or elicit interesting replies in the "Editor's Mail".

1st Prize: Rs. 290|- and one copy of "Grey Dust"; 2nd Prize: Rs. 190|- and a copy; 3rd Prize: Rs. 90|- and a copy; 4th Prize: Rs. 70|- and a copy; 5th Prize: Rs. 40|- and a copy; 6th Prize: Rs. 30|- and a copy; 7th Prize: Rs. 20|- and a copy and 20 Consolation Prizes of one copy of "Grey Dust" each.

A reader can ask as many questions as he likes. Questions should be neatly written or typed if possible. Unless the letters are signed they won't be considered.

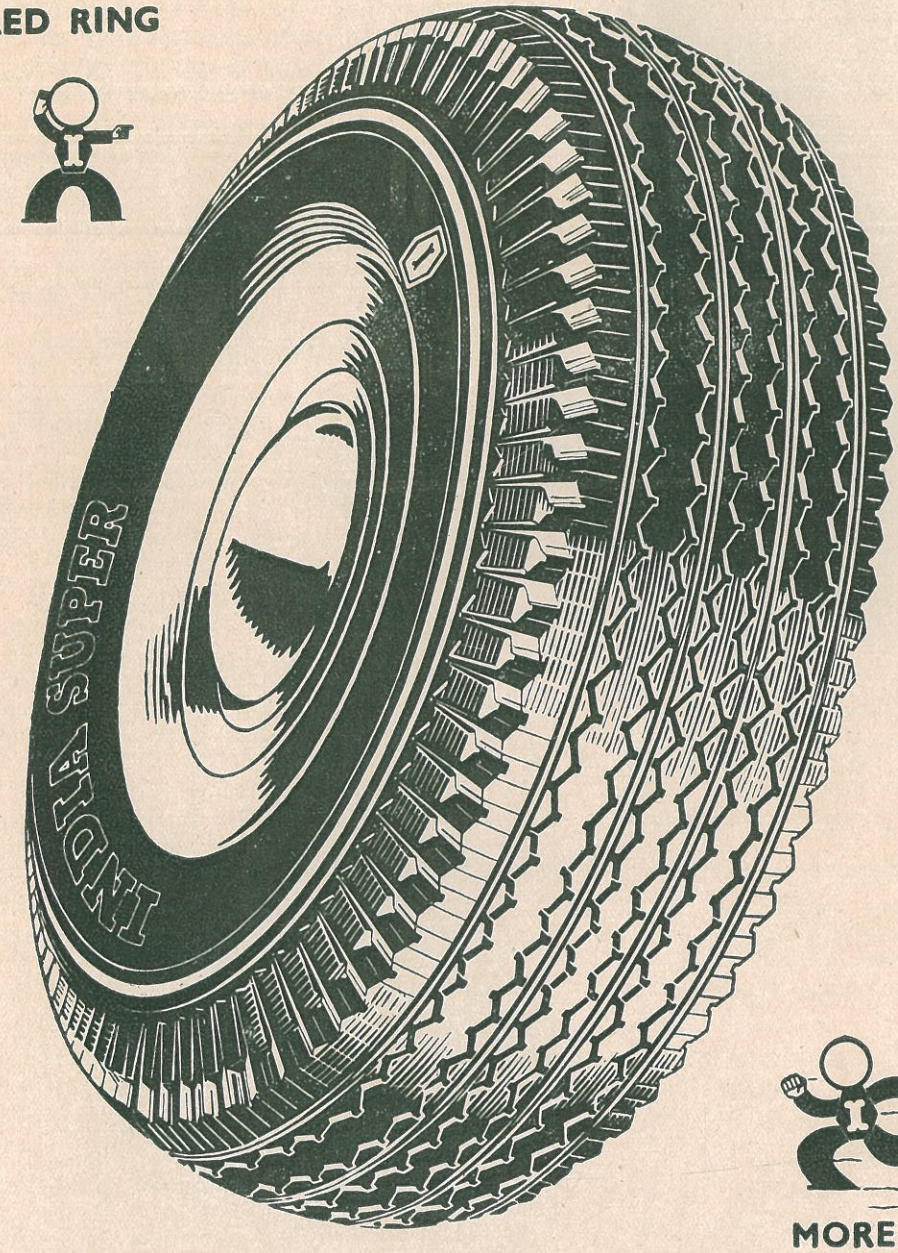
In awarding prizes the Editor's decision shall be final and absolutely binding and no correspondence will be entertained.

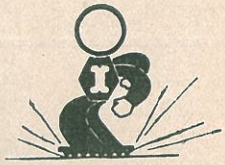
The names of the prize-winners will be announced in "filmindia" every month and the prize money will be remitted by money order while the copies of "Grey Dust" will be sent by registered post.

PRIZE WINNERS FOR FEBRUARY

1st Prize to Mrs. Nalini Katvi (Bombay); 2nd Prize to E. R. Vaidehi (Chingleput); 3rd Prize to H. L. Sethi (Poona); 4th Prize to B. H. Nathani (Kitale); 5th Prize to R. Rupainder Rao (Hyderabad Dn.); 6th Prize to K. R. Venkatasubramanian (Madras); 7th Prize to K. Lakshmi (Nandikotkur) and 20 consolation prizes to the following:—Mrs. Florence M. Deane (Kanpur); Dunni (Lucknow); P. S. Parameswaran (Madras); Mrs. J. Prasad (Hazaribagh); R. Krishnan (Madras); S. Z. Edroos (Bombay); M. R. Arora (Nairobi); Kanti Lal Shah (Aligarh); A. Kalyanasundaram (Madras); Harihar Shaw (Dumka); K. Krishna Murty (Hyderabad Dn.); Bepin Chandra Takoe (Jorhat); K. B. Menon (New Delhi); Baldev C. Jani (Dar es Salaam); M. Yakub Khan Durani (Haflong); Dr. Swaroop Chandra Jain (Lucknow); T. S. Gopal (Bombay); T. C. Dandeva (Rewari); Manmohan Singh (Nairobi) and V. Amnayappa (Bangalore). Money Orders and copies are being sent to all the prize winners.

LOOK FOR THE
RED RING





SAFE GRIP

SMOOTH
RIDING

MORE MILES

The NEW

INDIA SUPER

BINA RAI—

This young artiste became a star overnight in "Kali Ghata" and has not looked back since. Here she is once again leading a star cast in "Sangam", a social story produced by J. P. Agrawal and Bany Talwar for Rajhans Pictures ***and directed by Kiran Kumar.***

HEART-RENDING DRAMA OF A GREAT RULER
WHO SACRIFICED HIS THRONE... HIS FAMILY...
HIS HAPPINESS TO UPHOLD TRUTH!

C.M. TRIVEDI
Presents

Starring
SUMITRA
PREM ADIB
BIPIN GUPTA
TIWARI
LALITA PAWAR & GOPE

Raja Harishchandra

DIRECTED BY
RAMANLAL DESAI

MUSIC
HUSNALAL BHAGATRAM

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AS

LOKMANYA TILAK

Directed by
VISHRAM BEDEKAR

Photography
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NASEEM—

This beauty queen of the movies comes to the screen after a long time in "Sindbad the Sailor", a very interesting and colourful story produced and directed by Nanabhai Bhatt for Deepak Pictures.

THE FILM GROUP, INC.

FORREST JUDD. PRESIDENT
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GENERAL SER...

"Monsoon" producer Forrest Judd writes

Messrs. Maganlal Dresswalla,
BOMBAY.

Gentlemen,

I am happy to state that your organization carried out this assignment in a completely satisfactory manner and on at least two occasions gave us emergency service equal to any service we could have got in London and Hollywood.

I might add that our costumes are modern western costumes of a type which you do not ordinarily make and the finished costumes could not have been executed better anywhere.

Sincerely,
Forrest Judd.

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PRAN & NAWAB

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STORY SONGS DIALOGUES

QAMAR JALALABADI

DIRECTED BY

SHANTI KUMAR

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OUR REVIEW

"Awara", The Best Picture of 1951!

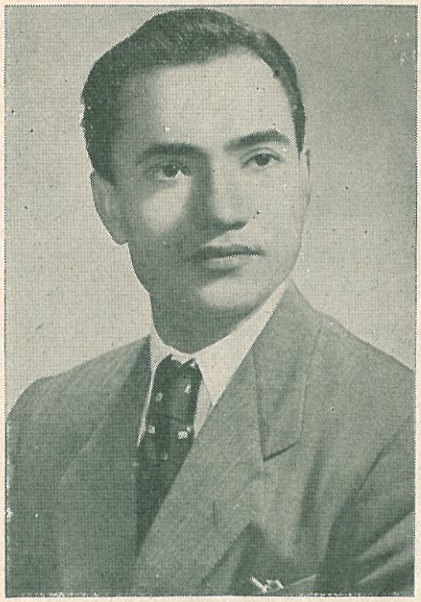
Raj & Abbas Share Honours!

Critics can find numerous faults in the most beautiful thing in the world, for, beauty even at its best must provoke subjective emotions which are bound to vary with different persons and temperaments. It is therefore very easy to criticize almost anything under the sun taking shelter under an individual's fundamental right to criticize a thing submitted for his opinion. But one's right to criticize does not necessarily provide also a justification for the actual criticism.

Raj Kapoor's "Awara" has been subjected to a lot of irresponsible criticism by half-baked critics who, leave alone passing through the actual throes of creating art, have never had even a mental conception of art in a dream. Such people should not fiddle with a picture like "Awara", which is superb art wedded to a lofty social purpose.

"Awara" has a subject of great social significance in this country of millions with its poverty, starvation, social injustice and innumerable maladjustments in life and we congratulate K. Ahmed Abbas not only for writing a great story superbly but also for selling the idea of producing it to Raj Kapoor in time and before this young producer's visionary ideals hardened into practical formulas of profits. That was a good piece of salesmanship for our social and national purpose.

Decrying the old diehard notion that blood counts in all good and evil things of life, Abbas tries to tell us that environment is more responsible, either for the uplift or degeneration of the human soul, than merely its heritage in blood and that even the best of blood can be poisoned by a vitiating environment created by social and economic distress.



Radhu Karmarkar, the enterprising cameraman of "Awara".

And to convey this thematic message effectively, Abbas takes the right step by planting a blue-blooded infant in the gutters of society and then tracing his career through its various vicissitudes under the impact of varying environment. This is a very intelligent plan of expounding a social theme in which social injustice, child delinquency, blood bigotry and many other vital problems of our present day life fuse into one another in the heat of human emotions and weaknesses.

TRANSPLANTING HUMANITY!

Judge Raghunath, who believes in good birth as a prerequisite of good behaviour and success in life, marries a young widow and pats himself on his courage to love and rescue a deserving woman who was condemned by society to remain a widow. We see this couple when the woman is actually enceinte without her husband knowing it.

Due to an old feud with Jaggoo, a dacoit whom the Judge had once sent to prison, Judge Raghunath's wife is kidnapped by Jaggoo with evil intentions but when he learns that she was already pregnant he lets her free and the lady returns to her husband after being away for four days.

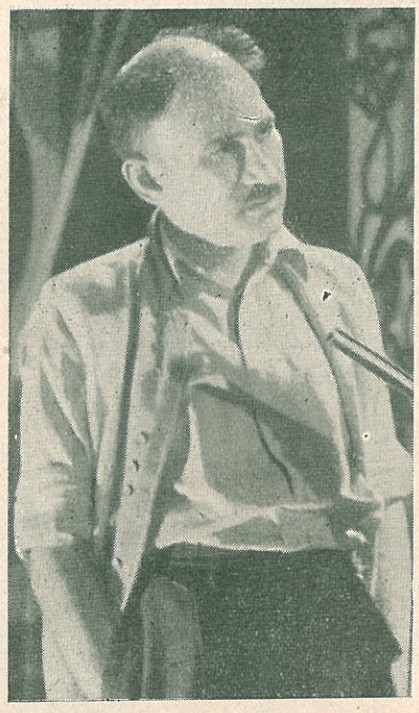
Jaggoo's bad reputation and Leela's absence from home for four days provide the necessary ingredients for malicious gossip to the Judge's relations and friends. Vile tongues attack Leela's legitimate womb and soon turn it into an alcove of bastard life. The Judge soon loses his sense of justice and goaded by hatred and suspicion drives his wife out of the house on the eve of her delivery.

The woman delivers on the road. A son is born to her and Jaggoo takes charge of the son to use him for his revenge against the Judge.

In the slums of the town, Raj, the young boy, grows up with his mother working herself to death to bring him up in a virtuous manner. But the environment is hostile and so are the circumstances in the lap of poverty. Jaggoo, fascinated by his adventure of revenge, keeps an eye on Raj and as soon as the boy grows into a sizeable lad Jaggoo claims him as an ally in his own profession of crime.

Abbas, however, does not throw Raj straight into Jaggoo's vicious career. He makes Raj fight back against the temptations of the devil and portrays quite a few touching incidents to show how natural virtue was gradually broken into synthetic vice. The last of this series of scenes is the little climax in the schoolroom where Raj is expelled from the school for being a shoe-shine boy and also separated from Rita, his little girl-friend in the classroom.

Raj soon becomes an adept at crime, his mother's hunger and illness driving him to his first crime of stealing a loaf of bread. From one jail sentence to another, Raj soon qualifies himself to perfection like some of our Congress ministers, his mother being kept in perfect bliss of ignorance of Raj's actual career.



Comrade K. Ahmed Abbas—critic, journalist, storywriter, producer, director and a disguised proletarian—gives us the best purposeful story of 1951 in "Awara".

Raj soon meets Rita, his old schoolmate. Rita is now a young and attractive girl. She has become a lawyer in addition and stays with Judge Raghunath as his ward after her father's death.

They recognize each other and love each other without Rita knowing Raj's interesting occupation.

The Judge soon finds out the truth about Raj and tries to stop Rita from meeting him. But Rita still loves him inspite of Raj now being a known criminal.

The story travels through many interesting incidents till it reaches its climax in a court scene in which Raj is accused of attempting to murder Judge Raghunath as a result of his mother's death-bed revelation to him of the actual relationship between Raj and Judge Raghunath.

Raj is defended by Rita, who, in her cross-examination of Judge Raghunath, tells the story of Raj's unfortunate life. Raj is given a jail sentence of three years and the story is brought to a happy end by the boy retaining the affection of his lady-love and reclaiming his lost parentage.

Abbas has told the story in a simple and straight manner, the scenario being well-knit and well-written. Obsessed by the theme, Abbas has, however, forgotten the audience and thus failed to create sympathy for Raj. His role therefore fails to move and it was a role that should have moved people to tears.

Had Abbas shown the boy constantly fighting against his environment and giving a part of his ill-gotten gains to help others in similar circumstances to illustrate by action and example some of the high-flown sentiments put into his mouth, he would have got more sympathy from the

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ASHA ADVTS.

Nutan plays the lead in "Shisham", produced by Ram Idnani and directed by Kishore Sharma for Aneel Pictures Corporation.

audience. The portrayal ought to have been a bit more reflective and the commission of crime ought to have been shown every time as an unwilling adventure under severe duress from Jaggoo.

Likewise, the relationship between Raj and his mother remains too breezy and transparent throughout. It ought to have been more intimate, more affectionate and more passionate to lend the story a pathetic background. The boy should have been shown as loving his mother to the exclusion of everything else in the world. She should have been his supreme deity in life. Tears have their first parentage in mothers and Abbas dissipated this eternal source in the development of the story. And that is the reason why the story lacks human appeal which is reflected in the tears of the audience.

RAJ EXCELS !

As motion picture art, "Awara" is the best picture of 1951 in many respects. It has beautiful photography, good sound recording, appropriate music (though not popular), good dialogue and beautiful framing. Only the sets are bizarre. They have neither art nor architecture and Art-director Achrekar makes a damn fool of himself. The dream sequence is beautifully taken but here again Hellenistic architecture lends a rude relief to an Indian theme. It is high time Raj himself knew a bit of architectural history before an Achrekar throws him into another idiotic soup.

Subject to the limitations of the story, the picture is very effectively directed. In fact, Raj's direction has improved beyond recognition. He shows more maturity of mind.

From the players Raj easily gives the best performance. He lives his role as Raj, the "Awara". Prithviraj who has a good role to play becomes theatrical in places. He portrays age by bending at the waist. A man of his height and figure would have to be in his nineties to do that. Why doesn't Prithvi watch his own old father and find out whether he walks in the rheumatic manner that Prithvi has done in the picture? At quite a few places, however, Prithviraj is maddeningly superb in his reflective expression.

Nargis looks quite good inspite of her ungainly costumes but she is completely outclassed by the father and the son in her performance. There is nothing in her role to act. It is a walking role with a bit of talking to prove that one is not quite dumb.

K. N. Singh plays a role that fits his face and he does it well with the necessary overtones to please Indian audiences. Leela Chitnis who plays the Judge's wife, would do well to retire from the screen once for all. The woman seems to be in shreds and that is not a good sight on the screen.

The darkest spot in "Awara" is something called Honey O'Brien. If that is "honey" we can not imagine what poison would be like. This "thing" gives a most revolting dance, utterly stupid in execution and most repulsive in appearance and in doing so provides the most inartistic interlude in an otherwise very artistic picture. This artiste is a disgrace to the picture.

Cuckoo looks too bony and dehydrated to be on the screen any longer. Why can't we have some one more juicy seeing that we pay for the tickets?

And yet, inspite of all its small faults, "Awara" is a great picture. Thanks to Raj and Abbas! It is a picture worth seeing every time. And remember, it is our best picture of 1951. It has both purpose and entertainment and in the interest of our people, all exhibitors must play the picture, even at a loss.

AWARA

Producers:	R. K. Films
Language:	Hindustani
Story, Screenplay & Dialogue	K. A. Abbas
Lyrics	H. Jaipuri & Shailendra
Music	Shanker Jaikishan
Art:	M. R. Achrekar
Photography:	Radhu Karmakar
Audiography:	Allauddin
Cast:	Nargis, Raj, Prithviraj, K. N. Singh, Leela Chitnis & Others.
Released At:	Royal Opera, Bombay.
Date of Release:	21st December 1951.

Directed By:
RAJ KAPOOR.

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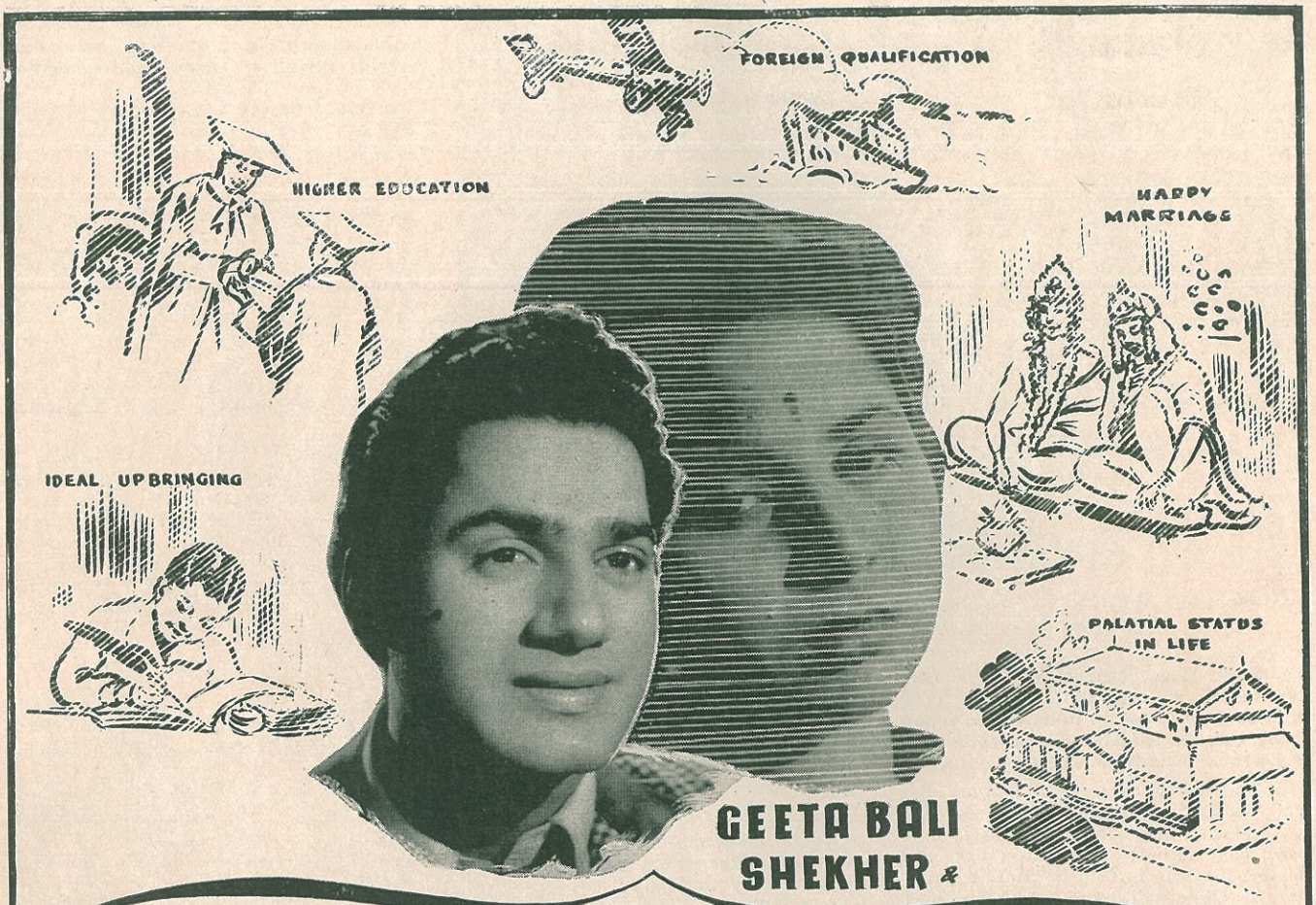

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OUR REVIEW

"Nadan", An Intolerable Trash!

Stupid Picture Causes Killing Boredom!

M. & T. Ltd., a rich and powerful production combine, seems to be very unfortunate in its production career so far despite the concern being managed by a smart and educated man like Mr. Tewari.

For two main reasons that wrong stories are picked up for production and often wrong persons entrusted with the work of directing, one bad picture after another has come to the screen, every one of them failing to appeal inspite of the pictures being studded with so-called stars.

The consistent failure of M. & T. pictures once again proves that stars have no box-office draw and that with all the world's stars in a picture it will still fail to be popular if the story is weak and stupid.

"Nadan" is one of such trashes and it is so utterly insipid that even a reel of the picture is enough to provide an overdose of boredom. Let us hope that it is the last of M. & T.'s series of flops and that the new 1952 product will give us better entertainment. That is the least we expect from an educated man like Tewari who criticizes every one else and in doing so entertains us better than his pictures do.

ART AND LOVE

Ranjan, a young and promising artist, is, like all artists, in monetary trouble. The story opens with the Marwari moneylender collecting his paintings and other things in lieu of debts. When his paintings are auctioned, one of them is purchased for Rs. 25,000/- by Usha, the only daughter of Sir Shantilal, a multi-millionaire.

Sir Shantilal is trying to get his daughter married to another multi-millionaire's son but Usha does not like this and disappears after some synthetic escapades.

Usha meets Ranjan and now begins the usual tug of romance punctuated by the usual synthetic incidents, accidents and coincidences. It, however, ends well with Ranjan getting Usha as a wife.

The entire story is so patently familiar that it is hardly necessary to sit through it. This particular trash is made disgustingly boring from the beginning to the end.

Almost everything about the picture is cheap and stupid. Verma's photography is surprisingly bad, his outdoors being annoyingly contrasty. The sound recording is woefully careless. The sets have no school. The music is poor, not even one tune being popular. The direction is disastrously stupid. A couple of songs, however, are well written but too poorly tuned.

This picture also contains a dream sequence—dream sequences being in vogue these days—but the way it is executed it only succeeds in creating ridicule. Compared with a similar sequence in "Awara", the one in "Nadan" proves only how bad such sequences can be done by wrong people.

Both Dev Anand and Madhubala fail miserably. While Dev looks a sissy throughout, his role of an artist having probably made him more effeminate than usual, Madhubala looks too pale and emaciated to radiate even her usual statuesque glamour. The girl was shot in midshots throughout to avoid the sight of several ugly pimples on her right cheek. But in doing this the artiste lost all intimate touch with the audience. The girl would do well to use some "lift-up" brassieres in future if she wants her story of teens to be seen and believed. Madhubala's weakness for a particular clinging sari seems to have made her wear the same sari right from the time the fisherman buys it to the time she is seen in her own bedroom in her father's palatial bungalow. That is too much of a strain on a single sari in a motion picture. Madhubala acts synthetically throughout and gives a very poor performance. She suffers a lot at Verma's hands in outdoor photography.

Mubarak looks a multi-millionaire with his own well-tailored suit but in dialogue and expression the old boy disappoints as usual. Sunalini Devi remains theatrical throughout while Mohana walks through the picture with utter indifference to what is happening.

In short, "Nadan" is utterly an intolerable trash with killing boredom in every foot of it. It is not a picture worth seeing by any one nor worth showing by any exhibitor.

NADAN

Producers:	**M. & T. Ltd.**
Language:	**Hindustani**
Screenplay:	**Hira Singh**
Dialogue:	**S. R. Saz**
Songs:	**Santoshi**
Music:	**Chic Chocolate**
Photography:	**L. N. Verma**
Recording:	**P. Thakersey**
Cast:	**Madhubala, Dev Anand, Mubarak, Mohana etc.**
Released At:	**Swastik, Bombay.**
Date of Release:	**14th December 1951**

Directed By:
HIRA SINGH

Flame of the South, Vyjayantimala, scorches a million hearts in "Bahar" produced by A.V.M. Productions.

OUR REVIEW

"Jawabdari" Slanders Film Producers

Gujarati Rot Gives A Headache!

Among the pictures produced in provincial languages, Gujarati pictures, like the Gujarati stage plays, have invariably been the poorest all round and Kumkum Art Productions' "Jawabdari" is perhaps the poorest of them all. It has not even one relieving feature that could help the poor spectator escape the headache this two hours' show causes with its stupid story and more stupid treatment, its lifeless performances and meaningless songs and dialogue.

It is an oft-told tale of a wise boy and a foolish one, both step brothers. The elder, Sudhir, (Suryakant Shukla) is the embodiment of all virtues while the younger, Rasik (Babu Raje) is full of youthful vices. Their rich father, Sanmukhrai (Pande) makes a wise will bequeathing all his wealth to the elder son and charging him with the responsibility of looking after the family and their business.

Instigated by his sister Rekha (Leela) and her husband Ramanlal (Chhagan Romeo) Rasik, the younger son, conspires against his step brother with the help of his mother, Sunanda (Kanta Kumari). In the very first quarrel, the elder brother renounces his father's wealth and business and leaves the home with his loyal and virtuous wife Sushila (Nirupa Roy) in search of bread elsewhere. He gets a job in Calcutta and proceeds there leaving Sushila with her father.

Rasik and Ramanlal now start on a squandermania. They close the firm, dismiss the entire staff and start film production. Ramanlal soon falls in love with Radha, the heroine chosen for their picture and instead of producing the picture

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What a shikari this guy Kishore Sahu is? He seems to have shot a maize with a double-barrelled gun in "Sapna", directed by Kidar Sharma.

these two pursue their shady and illicit love affairs.

The old Munim of the firm, though dismissed from service, is still loyal to the family and contrives to get hold of a big slice of the family wealth by duping the two youngsters into a black market deal. Introducing his assistant as a big Arab smuggler who has a large stock of sugar to sell, he relieves Rasik and Ramanlal of all the cash on hand and passes on to them bags of sand instead of sugar. The youngsters are thus completely ruined and the family is reduced to stark starvation. They have to shift elsewhere from their paternal house and the two prodigals try to eke out a living by selling quack remedies on the roadside.

Meanwhile the loyal Munim reaches Calcutta with the money obtained from the planned hoax, offers it to Sudhir and informs him of the miserable plight of the family. Sudhir rushes back home with the money and reaches just in time to save the house from being auctioned and reinstates his wandering relations in peace and plenty.

SLANDERING FILM INDUSTRY

The story is too stale and hackneyed for a motion picture audience of 1952. Additionally, it slanders the film industry in the most vile manner. The picture shows a producer flirting with his heroine and the heroine fleecing him like a professional woman of easy virtue. If this is intended to depict a correct picture of the state of things inside the industry, one has to accept the slander with silence and shame. We hope, however, that things are not as bad as that and if the stupid Censors permitted these scenes, the film producers themselves, in their own interest and out of self respect (if they have any), should strongly protest against such slander of their own profession by a co-producer.

The production values are dreadfully poor. The technical work is perfectly innocent of any art. The dialogue is long-winded and pedantic and delivered with unnecessary stagy emphasis in a high-pitched voice. The lyrics and their tunes are tragically poor. The woman who sings for Nirupa has a faulty Gujarati pronunciation. The direction is just stupid.

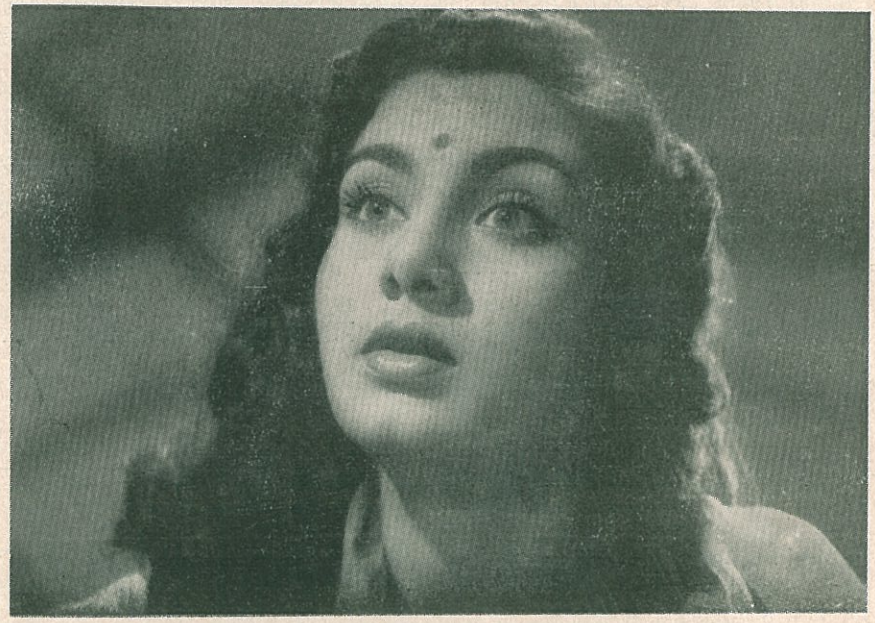
Barring Nirupa Roy, who plays her role with a degree of intelligence and understanding and looks a typical Gujarati lady in bearing and behaviour, there is nothing noteworthy in the performances of other artistes. Suryakant, the hero, has a wooden face incapable of changing expression and like a blockhead he maintains that face through sighs and smiles unchanged. Babu Raje can be tolerated but Chhagan Romeo is simply disgusting. He has a repulsive face and his acting is abominable. This man deserves to be kept as far away from the screen as petrol from a house on fire. Curiously enough, all the other female artistes working in support have faces that hurt the eye.

Sanmukhrai's habit of addressing his wife as "Nawi" (New one) is prevalent only among the uncouth and ill-bred Gujaratis and as such it hurts the cultured minds.

All told, the picture is a waste of celluloid and labour. And considering the poor houses it is drawing it must prove a losing proposition even in predominently Gujarati towns.

JAWABDARI

Producers: **Kumkum Art Productions**
Language: **Gujarati**
Story & Dialogue: **Kavi "Manaswi"**
Music: **Ganpatram Panchotia**
Lyrics: **R. Brahmabhatt & "Manaswi"**
Photography: **Gordhanbhai Patel**
Audiography: **Thakarsi Mistry**
Cast: **Nirupa Roy, Suryakant Sukla, Kanta Kumari, Babu Raje etc.**
Released At: **Krishna, Bombay**
Date of Release: **28th December 1951**
Directed By:
VIRENDRA PATEL



In "Daag", directed by Amiya Chakravarty, Nimmi reaches new emotional heights and makes this social picture a thrilling document of human emotions.

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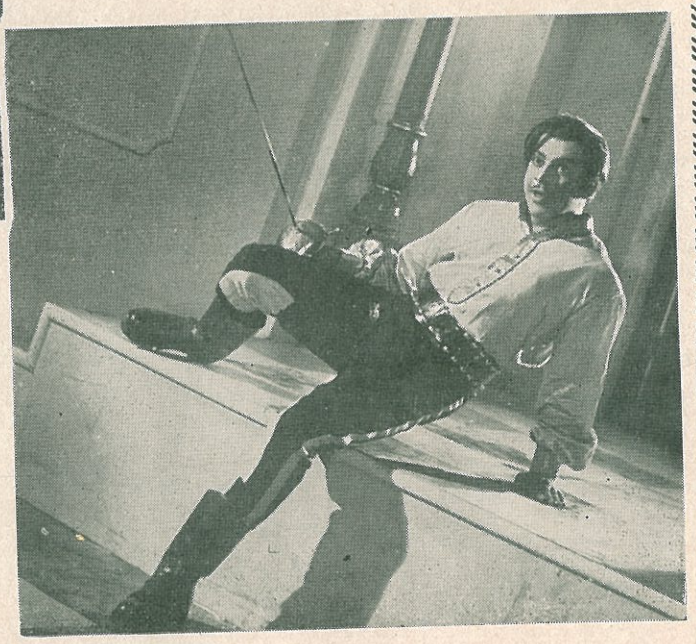

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OUR REVIEW

Producer Arora Bluffs The Public!

"Nazneen" Becomes Poor Entertainment!

Producer Arora, who has made a name as a specialist in producing entertainment chutneys with ingredients taken from foreign pictures, has given us a flop this time inspite of "Nazneen" containing bits from as many as half-a-dozen pictures.

Arora's box-office formula has completely failed this time and seeing the erratic production values of "Nazneen" we are inclined to think that this commercial-minded producer has become mercenary in addition and is now merely trying to cash on his minimum—guarantees from different distribution centres.

MOONSTRUCK STORY

"Nazneen" is a dream sequence of a moonstruck sculptor called Kundan. Nasir Khan who plays the role does not at all look a dreamy artist and the words put in his mouth on art and its fantastic flights sound stupid and unconvincing.

Kundan mutters some inarticulate nonsense on art standing before an incomplete sculpture of his dream maiden. His passion for this moonstruck fancy interferes with his proposed marriage and makes his father very angry.

He is finally given an ultimatum of four days at the end of which time his marriage is to take place. Within these four days Kundan gets a dream with the help of a dirty pillow and this dream provides the story of the picture.

In this dream sequence, Kundan meets his lady-love and with her he goes through a lot of pseudo-intellectual nonsense about the eternity of love through different births and worlds as stupidly conceived by Producer Arora's team of writers.

Ultimately, however, he wakes up crushing the dirty pillow and goes through the wedding to discover in the bridal chamber the very girl, of whom he had dreamt, as his future partner in life.

That ends it to the utter relief of what little audience there was in the theatre.

The story did have a germ of a philosophic idea but its development seemed to be completely beyond the mental compass of Arora's writers. In the hands of more educated people one could have expected a better story even from this little germ.

The screen play is a patchwork of situations taken from different foreign pictures, while the dialogue hardly supports the thematic contents of the story.

MADHUBALA DISAPPOINTS

In sharp contrast with Arora's previous pictures, the production values of "Nazneen" are disastrously poor. Sets have neither school nor polish. The costumes are clumsy and unattractive. Photography is poor while the song recording is a disgrace to a producer who is himself a good recordist by profession—shrillness in song being the keynote of recording. In music, only one tune attracts, the rest bore. The direction is utterly amateurish. Even shot compositions are inexcusably poor.

Agha plays a slapstick role as the hero's pal and provides usual entertainment in his usual slick manner. Incidentally, his is the best performance.

Madhubala plays Nazneen, the heroine and looks beautiful in all statuesque sequences. In the emotional bits she fails miserably and gives one the impression of being insincere and indifferent to her role. Her dress revealed her clumsy figure which is fast becoming flabby and increasing weight seems to have robbed her of her youthful grace in movement. Altogether a very disappointing performance for a versatile artiste like Madhubala!

Nasir Khan walks through the picture without any heart in his work. The boy requires vigorous action roles. These moony, muttering roles don't suit him.

NAZNEEN

Producers:	All India Pictures
Language:	Hindustani
Screenplay:	M. Sadiq
Music:	Ghulam Mahomed
Dialogue:	Azm Bazidpuri
Songs:	Shakil Badayuni
Photography:	Surendra Pai
Recording:	P. S. Misra
Cast:	Madhubala, Nasir Khan, Agha, Chanchal, Jayant, etc.
Released At:	Swastik, Bombay
Date of Release:	9th November, 1951

Directed By:
N. K. ZIREE

Chanchal does pretty well in the small role she plays. The girl needs better direction and a few more potatoes in her face.

In short, "Nazneen" is a poor and boring picture and as such is not worth seeing unless one has money to burn.

OUR REVIEW

"Ada" Becomes A Poor Entertainer!

Producer Goel Fails To Keep His Promise!

Producer Goel's "Ada" is not an improvement on his maiden picture "Ankhen". The promise which this young producer had given in his first picture has now to be deferred till his third attempt, "Ada" having disappointed us in its quality and contents.

The story of "Ada" is a pretty poor subject for production. Keeping Rehana in view, the storywriter has tried to build a theatrical romance round her. This is entirely a wrong way of doing things. The story is always the most important thing in a motion picture and a beginning must be made with the theme rather than with a particular star.

And this is exactly how Producer Goel loses all story appeal in his picture which has become a hotch-potch of old situations so often seen in similar stage romances.

QUADRANGULAR LOVE

"Ada" is the usual theatre story in which the heroine is attracted by a newcomer thus provoking the jealousy of her old hero who makes things hot for all till he is caught and punished.

Singh and Meena do a popular shooting turn with a theatrical company. Singh is an excellent marksman and at the end of the show, the usual challenge is thrown to the public asking some one to step out and compete with Singh's skill in shooting. Madan, a young man, accepts the challenge and scores over Singh and wins Meena's necklace as a trophy.

Next day, however Madan misses Meena, Singh and the theatrical company, all having moved out of station suddenly. Being love-struck by Meena's beauty, he reaches Bombay and discovers that both Meena and Singh have been sacked from the company.

Madan, however, soon meets Rajni another actress working in another company. Rajni falls in love with Madan and invites him to a show of her company. At the show Madan finds Meena and Singh also working there and Meena is very pleased to renew her old acquaintance with Madan.

A D A

Producers:	Goel Cine Corporation
Language:	Hindustani
Story & Dialogue:	Madhusudhan
Music:	Madan Mohan
Songs:	Prem Dhawan & others
Photography:	Jimmy Kapadia
Audiography:	Phushalkar etc.
Cast:	Rehana, Shekhar, Madan Puri, Shanta Kunwar, Mohana, Gope etc.
Released At:	Super, Bombay
Date of Release:	21st December 1951

Directed By:
DEVENDRA GOEL

Madan and Mithoomal, his slapstick pal, soon join the theatrical company and the usual romance starts trouble. Singh loves Meena, Meena loves Madan, Rajni loves Madan and Madan loves Meena. In this quadrangular contest we see the usual situations ending with kidnapping and rough play till Madan gets his Meena after having shot over two hundred bullets in the air.

With the exception of two snappy tunes, the picture has rather poor production values. The photography is amateurish and the recording is careless in many places. Owing to a poor story and a poorer screenplay, the direction suffers considerably.

Rehana looks a potato as Meena, the prima donna. She makes her usual eyes and faces with a nonchalance that suggests that her payment was delayed by her producer. She is completely outclassed by Shekhar in all their joint sequences. Shekhar gives quite a good performance and speaks pretty effectively.

Gope adds his usual nuisance value to the story and tries to entertain in association with Mohana who walks like a huge tree across the screen. Madan Puri is not at all bad as a villain.

In fine, "Ada" has become a poor entertainer and as such drags at places.

A COLOURFUL GIRL WHO TURNED
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Directed by
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Starring : **REHANA, RAJKUMAR,** CUCKOO, BALAM, S. NAZIR, LEELA MISRA, ERUCH TARAPORE, CHANDABAI, SURENDRA, BABY SHEELA, & **YAKUB**

Story : **INDERRAJ ANAND & VISHRAM BEDEKAR.**

Songs : **RAJA MEHDI ALIKHAN**

Dialogue : **AKHTAR-UL-IMAN**

Music Supervised by : **C. RAMCHANDRA**

Music Direction : **CHIC CHOCOLATE**

Contact :— **M & T. FILMS & CULISTAN LTD.,** Kurla Road, ANDHERI.

"Sunandar Biye", A Rotten Bengali Picture !

Waste Of Time, Money & Energy !

It is rather distressing to find that Bengal is rapidly going down in prestige so far as film production is concerned. If these sleepy Bengalees do not wake up while there is still time and set their own house in order, the day is not far off when the fair name of Bengal will be totally wiped out from the film map of India. These Bengalee producers, particularly those who have been entering the field recently, do not seem to realize that film production is a specialized art and not a child's play. There is no doubt that Bengalee producers are facing critical times after the partition which has considerably narrowed down their field of exploitation and today they are struggling for existence. Besides, they have to face a powerful competition from pictures coming from Bombay and Madras. Knowing all these facts and with eyes wide open if producers like Evershine Pictures offer us a production like "Sunandar Biye" in Bengali as their maiden venture, it must be described as a great disgrace to Bengal's film industry. Such a rotten picture, far below the average standard, not only spells ruin to the producer but it also does incalculable harm to the film industry in general.

The Bengal exhibitor, however provincial or sentimental he may be towards his home product, is out to do business and make money the best way he can. Considering the miserable flops that are coming out of the Bengal studios one after another these days, if the exhibitor gives preference to Hindi pictures, he cannot be blamed for it. It is a pity that while some leaders of the Bengal film industry are viewing this gradual transformation of Bengali picture houses to Hindi picture houses with grave concern and have been carrying on a ceaseless campaign against this intrusion on their vested interests, they seem to raise no finger or take no steps to stop the production of rotten pictures like "Sunandar Biye". We do not understand how anything photographed on celluloid and shown on the screen can be called a motion picture when it lacks everything that goes into the making of a real motion picture. An attractive title and a glittering array of favourite stars may prove a temporary inducement for immediate attraction, but it can never sustain public interest once the fraud is exposed. This attempt would amount to selling spurious goods with an attractive label and a handsome name.

VILLAGE GIRL ON ADVENTURE

"Sunandar Biye" is a simple romance of an unsophisticated village girl who strays from the right path and after going through the usual misfortunes finds peace and happiness with the man she loves. After passing her matriculation from a village school, Sunanda comes to Calcutta with the intention of prosecuting her studies. A stranger in the big city, she finally takes shelter in the house of Debnath, the son of a rich man, who was an old friend of her father. These two friends, while they were alive, had once decided that if they have any issues—boy or a girl—they will give them in marriage. Years pass by and both the friends are now dead, yet Sunanda's mother remembering the promise made twenty-five years ago decides to send her to that very house.

Debnath is blind and Sunanda though she had her own doubts could not detect this on the first day of her arrival. Subsequently, his actions and movements confirm her doubts and she decides to leave the house immediately. Debnath though blind could play the violin beautifully and Sunanda realizing his helpless position is overcome by pity which in course of time develops into love.

Debnath's intimate friend is Kamalesh, a young educated man but unemployed. He meets Sunanda at the station when he goes to receive her and is attracted towards her at the very first sight. He meets her regularly at Debnath's place and one day before leaving Calcutta to take up a job upcountry, he makes a formal proposal to Sunanda to marry him but she rejects his offer.

In the meantime, Debnath realizes the depth of Sunanda's love for him but not wanting to be a burden on her because of his blindness he tries to dissuade her and acts in a manner that enrages Sunanda and she leaves the house in a temper.

A slight mistake often changes the course of one's life and brings in its wake untold sufferings. Sunanda was no exception to the rule. On leaving Debnath's house she intends to go to Kamalesh but on the way she falls into the hands of some crooks. Sunanda, however, manages to escape from their clutches with the help of one of the members of the gang and arrives in Lucknow where she takes up work as a nurse in a hospital.

Dr. Mukerjee, a renowned eye-specialist, is attached to the same hospital where Sunanda works. Debnath is brought there for treatment of his eyes. Somehow Dr. Mukerjee comes to know about the love between Debnath and Sunanda and he proposes to cure Debnath's eyes provided Sunanda agrees to marry him or else he would spoil the eyes in such a manner that they will be beyond cure. Sunanda refuses to accept such humiliating proposal and the doctor forgetting all his professional decorum keeps Sunanda as a prisoner in his own house and one day he tells her that Debnath is dead. In spite of this shocking news Sunanda refuses to marry Dr. Mukerjee, who finally realizes his own mistake and surprises Sunanda by getting her married to Debnath.

BAD DIRECTION

The story has been written by Sudhir Sarkar who has also directed the same and in doing so has made a mess of everything. He seems to be a complete amateur in both the fields and does not seem to know what a motion picture should be. This simple story, if at all it could be called a story by some stretch of imagination, has been presented in such a childish manner that we fail to understand how any producer could entrust a story and its direction to a person who shows elementary ignorance of motion picture technique. The treatment is full of incongruities and the situations are so cooked up that they look pre-planned and pre-arranged. The theme has no problem, no dramatic impact, no climax and 'no nothing'. The situations have been portrayed in a crude and childish manner. Due to an insipid story and bad handling, the characters also suffer a great deal. The portrayal of Dr. Mukherjee's character is most objectionable as it slanders a noble profession and its humane ethics. The censors ought to have protected the medical profession from this slander.

The insipid story embarrasses all the performances and the artists have to struggle against heavy odds. Considering this drawback, Samar Roy in the role of Debnath is somewhat convincing. Being a good artist he has somehow managed to raise his head and attract attention. Similarly, Anubha Gupta, who within a short time has joined the ranks of Bengal's top stars and has proved a capable artiste in the past, has to struggle very hard to maintain her good reputation as Sunanda. At places she looks horrible while her performance is much below her usual standard. Bikash Rai as Kamalesh tries hard but fails to make any impression. Chhabi Biswas, as Dr. Mukerjee, gives his usual good performance. Another notable artiste, Chaya Devi, plays Debnath's mother and adds only prestige to the cast but fails to attract any attention.

It is a cheap production all round. The dances are superfluous. Some of the tunes are, however, catchy and could have provided relief if they had been well presented.

"Sunandar Biye" is a rotten picture. It is a miserable waste of time, energy, money and talent. The intriguing title and a formidable cast are entirely misleading. The picture should be avoided both by the filmgoers and the exhibitors. The latter stand to lose heavily.

SUNANDAR BIYE

Producers:	Evershine Films
Language:	Bengali
Story:	Sudhir Sarkar
Music:	Sudhirlal Chatterjee
Photography:	Dibyendu Ghose
Recording:	Paritosh Bose
Cast:	Chhaya Devi, Anubha Gupta, Chhabi Biswas, Bikash Rai & Samar Roy.
Released At:	Minar, Calcutta
Date of Release:	23rd November 1951

Directed By:
SUDHIR SARKAR

"Would you like a girl to love you? No? Never? .. Never believe girls. They're all moonshine. She'll say she loves you more'n anything in the world but you just prick her with a pin & she'll break your heart. I know a lot of their kind I do & it's better to be a free bird all your life, it's better." So says Mohan, warns Shekhar, & bangs Delip .....???

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OUR REVIEW

"Biplabi Khudiram", A Good Theme But Poor Picture !

Writer-Director Loses His Track !

The life story of Bengal's teenage revolutionist and the first political martyr, who challenged the British rule and fired the first shot in the struggle for India's freedom, is provided in Call of India's maiden picture "Biplabi Khudiram" in Bengali which had its premiere release in Calcutta on November 30th.

In the history of India's struggle for freedom, the name of Khudiram Bose, the boy revolutionist, occupies a prominent place for his courage, patriotism and self-sacrifice at the altar of his motherland. His life had set a courageous example to the youth of our country, particularly of Bengal, who have always been inspired and guided by Khudiram's love for his motherland.

Khudiram was born in the year 1889 at Habibpore in Midnapore District. His father, Trailokya Nath, was a Tahsildar in the Nadajol Raj Estate. At the age of two Khudiram was orphaned and his elder sister Aparupa Devi takes up the responsibility of bringing up this child who was destined to play an important part in the life of his nation. Khudiram's childhood is full of varied and strange events, catching poisonous snakes being his greatest hobby.

When Khudiram was a student of Midnapore Collegiate School, a secret revolutionary party was formed in the name of "Anand Math" under the guidance of Gyanendra Nath Bose and with the financial support of the Raja Bahadur of Nadajol. They met in an old dilapidated Kali temple. Gyanendra Nath was the teacher of the Collegiate School and his main work was to pick up smart boys from amongst the students and inform his youngest brother, Satyendra Nath Bose, a staunch revolutionist, who kept in close touch with Arabindo Ghose, the leader of the Terrorist Party.

Khudiram soon became an inmate of "Anand Math" and one fine morning he was sent to distribute the revolutionary party's paper "Sonar Bangla" openly at the exhibition in Midnapore. Khudiram distributes the paper without fear but he is arrested and sent up for trial. Being a teenager he is acquitted but his name spreads like wild fire in the whole of the district.

Aparupa Devi's husband, Amritlal, was serving in the Civil courts. He becomes nervous at the exploits of Khudiram and his association with the revolutionary party. He sends his family including Khudiram to his village home at Hatgacha. However, the revolutionary spirit that was burning in the heart of Khudiram could not be put out by Amritlal. One evening on a lonely road in Hatgacha, Khudiram robs the postal runner and discarding all family ties runs away from there and joins Satyendra Nath and stays in his "Anand Math". He starts work as a propagandist and visits many places for party work.

BIPLABI KHUDIRAM

Producers:	**Call of India Ltd.**
Language:	**Bengali**
Story:	**Hiranmoy Sen**
Music:	**Deben Bagchi**
Photography:	**Dhiren De**
Recording:	**Panchu Gopal Das**
Cast:	**Chhaya Devi, Chhabi Biswas, Ami Sarbadhikary, Bhaskar, Mukerjee & Others.**
Released At:	**Sree, Calcutta**
Date of Release:	**30th November 1951**

Directed By:

HIRANMOY SEN

THE BENGALI REVENGE!

At this time a great agitation starts all over Bengal over the partition and Calcutta becomes a hot bed of revolutionary activities. Calcutta's Presidency Magistrate Kingsford takes strong and oppressive measures to curb the movement. The revolutionary party is out to break the shackles of foreign rule and their oppressive measures. Realizing the danger to Kingsford's life, particularly in Calcutta, the Government transfer him to Muzafferpore as the District Judge but he could not escape the revenge of the revolutionary party.

Soon under the instructions of Aurobindo Ghose, the leader of the terrorist party, Prafulla Chaki alias Dinesh Rai and Khudiram Bose leave for Muzafferpore to avenge the wrong done by Kingsford in Bengal. They spend a few days in anguish till that memorable day of April 30th, 1908.

On this fateful day at about 8 o'clock in the night, Prafulla Chaki and Khudiram hide behind a big tree just near Kingsford's bungalow. Kingsford was a careful man and he restricted his movements to his office, club and home. That night he was returning from his club in a phaeton. As soon as the phaeton came near the bungalow, both the young revolutionists, who were armed with revolvers and bombs, attack the phaeton with bomb and fire shots and within the twinkling of an eye the phaeton is in flames and the occupant killed on the spot.

Prafulla Chaki and Khudiram run away from the place and get mixed in the darkness of the night. They keep walking the whole night. Khudiram, however, is arrested next morning at the Oeli station while Prafulla Chaki escapes before falling into the hands of the traitor Nandalal Banerjee, a police inspector at Mokamaghat.

At the trial of Khudiram, eminent lawyers from different places come to his defence. The well-known lawyer of Muzafferpore, Kalidas Bose, who loved Khudiram as his own son, puts up a powerful defence but nothing could save Khudiram and he is sentenced to death and on the morning of August 11th, 1908 Khudiram, who was hardly nineteen years of age, was hanged.

CLUMSY PRODUCTION

Though no authentic historical data was available, this story is based on some known and some imaginary accounts available from different sources. Hiranmoy Sen has written the script himself and has also directed the picture. Unfortunately he has allowed his imagination to run so wild that he has failed to make a strong and convincing story from the material available to him. In fact there were many good points which could have been developed in an effective manner but all these have been simply wasted due perhaps to an imperfect knowledge of script writing and lack of imagination. Hiranmoy Sen seems to have been so much overcome by emotions that he has lost sight of the dramatic requirements of the story. His undue fancy for symbolisms, most of which are out-dated, and the screen commentary have spoiled the dramatic effect of the story. The continuity is defective and the story becomes dull and boring. There is no fire in the portrayal of the hero whose career was supposed to have instilled the revolutionary spirit in the youth of the country. His daring courage, surging patriotism, self-sacrifice and unyielding spirit have not been properly handled and for which weak direction and defective treatment must be held responsible. Some dramatic effect is seen towards the end before Khudiram is hanged but that little bit cannot make up for several boring reels.

The director, however, must be congratulated for his enterprise in taking up this subject for production though we cannot understand why Bengal is once again harping on such revolutionary subjects. Do they want to shed belated tears or do they want an independent "Sonar Bangla"?

Chhabi Biswas, who plays the role of the defence lawyer, has given a good performance in his usual style. Chhaya Devi, who plays emotional roles very effectively, has been well cast in the role of Aparupa Devi. Bhaskar Mukerjee plays the role of the boy Khudiram while Ami Sarbadhikary plays the role of the young Khudiram and considering that both are new-comers and appear for the first time on the screen, they claim special attention for their restrained and yet convincing performances. Others in the cast have been well selected to portray the various characters in the story but they deserve no special mention for their work.

The production values are not too encouraging. Photography and recording leave much scope for improvement. Out of the three songs the one sung by Khudiram prior to his execution deserves special mention.

"Biplabi Khudiram", though a praiseworthy theme, is a disappointing motion picture and as such a sad example of wasted opportunity. It has a special appeal to picturegoers being the biographical story of Bengal's first political martyr and revolutionary and therein lies a danger to the present political and geographical integrity of India. The Bengalees don't revive old tears and emotions without reason.

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Dialogue: **Abdul Baqi** ('Sheesh Mahal' Fame)

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OUR REVIEW

"Nadigai", Rotten Tamil Trash !

A Misadventure of Malayalees !

The witticism about the people of Malabar being subtle and insidious does not seem to be altogether without foundation, if one should judge them by the way they are trying to make headway in the world of films. And their methods remind one of Japan's bid for the world market after the end of the first World War, when she exported "Dunlop" rubber goods, "Sheffield" cutlery and "Swedish" matches.

And now Malayalam-speaking people are making "Tamil" films for the Tamil market and all the time they have the assurance that, even if the films turn out rotten in quality, they would not be burning their fingers because Tamilians can see any trash and be happy. The investment is incredibly small and a Malayalam version could always cover the capital outlay! Fancy prices for stars in Tamil Nad have made picture production such a costly affair that not many pictures are being made and thus there is a market for opportunists from any province. Who would in these circumstances care for plot, story, technique, direction, music or presentation?

Of such third rate stuff is "Nadigai" made. The dialogue is certainly not Tamil, not even a hybrid variant of the language; as for songs they seem to conform to some unknown laws, while the music is just so much noise in notes.

A young girl Radhika—scarcely a Tamil name—is left an orphan by her father, who commits suicide after business reverses, and her mother who follows him to her grave with a broken heart. Radhika has her five year old sister Malathi to look after. Radhika seeks work as a maid-of-all-work but her youth and loveliness make her the target of lustful young men. Ultimately she joins a drama troupe, after entrusting her sister Malathi to one Singapore Gopalan, without disclosing her relationship. She pays for Malathi's education and upbringing. Radhika becomes famous and sends large amounts of money to Singapore Gopalan to be used for Malathi. His son Vasanthakumar is already in love with Malathi. And Singapore Gopalan's avarice stands in the way of Radhika renouncing her profession as an actress.

The proprietor of the drama troupe, Radhish, is an adventurer and having learnt the secret of the relationship between Malathi and Radhika, blackmails the latter into becoming his tool, though we don't understand what is wrong in having a younger sister. This fellow Radhish manages to become friendly with Singapore Gopalan's second wife Kanakam, who ultimately becomes his mistress. She has set her heart on getting her husband's son married to her sister's daughter and a plan is laid to drive Malathi away from that home.

Radhika's cousin, on returning from Europe, joins the same drama troupe with the name of Prabhalachandran. Why, we do not know. Unknown to each other, they fall in love. Radhish gets furious, discloses her secret and has Malathi thrown out of Singapore Gopalan's house. When Malathi reproaches Radhika, she tells her the story of her life. Radhish drives away Gopalan also from his home and tortures his second wife Kanakam into giving him a lakh of rupees. Radhika's endeavours to explain matters to Vasanthakumar end in nothing and she resolves to kill herself. And to crown his misdeeds, Radhish tries to molest Malathi as well. Prabhalchandran and Vasanthakumar join forces, frustrate the villain and save Radhika from suicide. And all ends well.

IN MALAYALI TAMIL

The story is stupid and transparent. The whole theme has been handled in an unnatural manner. It has so many defects that it is difficult to find a single good point in it. Direction is so amateurish that the film looks very much like a stage play, static and dead, with endless conversations and songs in the mode of the drama, eating away precious celluloid.

Those eyes of Kuldip Kaur swallow men in "Shisham" produced by Aneel Pictures.

Every one of the actors is wooden and all of them have faces of Red Indians smoking the calumet of peace. They speak a jargon which is altogether their own, with that peculiar nasal intonation which is the hall-mark of the people of Malabar. These people have a readiness to imitate others—just the Japanese way.

As with the dialogue, it is impossible to say which actor has done well. All of them are so uniformly bad that any other producer signing them up will be signing his own death-warrant. Only one actor, T. V. Sethuraman, playing an inconsequential role as Angamuthu, which could just as well have been cut out, could be tolerated, not because he acts well. He is not guilty of that accomplishment; he speaks Tamil as it ought to be spoken and that is some relief.

There is a duet between the drama troupe manager Thangappan and a dancer which is erotic in the extreme. Curiously enough you find the words "Lari Lappa, Lari Lappa, Lari Lappa" repeated in this song, with what purpose heaven only knows. Even at imitation, this is mendicant imitation and provokes the wrath of the critic. Are there not other ways of making money?

Words like "Azhugum" (in song 3.) "Kuzhuven" (ibid), "Namma" (Song 4.), "Nallanandha" (ibid),, "Nanariya dhennil" (Song 5.), "Yeevidham" (Song 8.), "Asippa dhinni" (Song 9.) are not, even by the remotest stretch of imagination, Tamil and how very nauseating they become especially when found in music, can be easily realized. They chase away the audience.

There is a small class of people who speak a polyglot of Tamil and Malayalam on the borders of Tinnevelly and Travancore and in the Nagercoil area of Travancore, who may be able to make sense out of the hybrid lingo spoken in this picture, but that is no reason why this film should be inflicted on the Tamils and be called a Tamil picture. A jackdaw does not make a peacock.

Coming to the story, while Radhika might have reasonably tried to keep her relationship with Malathi a secret in the beginning, once she had earned name and fame, there was no need for her to consider it a guilty secret. The impression that Radhika had made money also appears to be a little far-fetched when it is stated that to satisfy Singapore Gopalan's further importunities for Rs. 3,000, she had to continue her career as an actress. And Rs. 3,000 is chicken-feed for a famous actress.

There is no sense in dragging Kanakam, Singapore Gopalan's second wife into the picture and making her Radhish's mistress.

Settings are shoddy and costumes are poor. Technically the picture is too damn poor. Background music is contemptible.

Altogether, "Nadigai" is one of those cheap pictures which ought not to have been made. Exhibitors cannot risk this trash even if it is offered free!

N A D I G A I (Actress)

Producers:	**Kailas Pictures**
Language:	**Tamil**
Story:	**Chellappan Nair**
Dialogue:	**S. P. Sarangan**
Music:	**G. K. Venkatesh**
Cast:	**P. K. Vasudeva Kurup, G. N. Raju, K. Sreedharan Nair, Kumari, Omana and A. Ponnamma.**
Released At:	**Janatha Talkies, Pallavaram**
Date of Release:	**23rd December 1951.**

Directed By:
T. JANKIRAM

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OUR REVIEW

"Kaidi", A Disgrace To Tamil Nad!

Most Idiotic Picture From South!

If achieving the ridiculous were an art, then "Kaidi" would deserve the Nobel Prize. A more stupid film is yet to be produced. The people responsible for this film deserve to be tarred, feathered and pilloried in the market-place.

An unemployed graduate is accused of murder a few minutes after he has been put in the way of untold wealth. He escapes from the prison and the first act of Christian charity he does is to save a girl from molestation. From the police, who are close on his heels, another girl saves him and hides him in her home, but in a shed. Later it transpires that the father of the second girl is the real murderer, when once again this unfortunate young man is accused of a second murder, the victim being the son of the one first murdered.

At the request of the first girl, Revathi, her father, a lawyer, comes to the rescue and fastens the guilt in the proper place, clearing the name of the hero. The second girl poisons herself to death. The wicked is punished and it is all oyster and champagne afterwards.

Looking at the story, the young man Vijayan could not have found himself inside the first enclosure of a race course, if he were the penniless person he is represented to be. It is stupid that a rich man (Karunakarar) should talk to an utter stranger on the race course and give him not only the horses for the treble event but money to back them too. This being a gift, there was no reason why Vijayan, having won the treble event, should take the winnings to be handed over to Karunakarar. It might have been more natural for him to try and thank the benefactor but this is exactly what does not happen. And Karunakarar has been murdered by that time!

The court scene where Vijayan is tried and sentenced is another abortion. There is no murder without a motive and where was the motive in this case? Karunakarar did not entrust the money to Vijayan to back the treble event for him—no man in his senses would entrust a complete stranger with this job—and the inference is not there that Vijayan murdered him, just for the purpose of keeping the money to himself. What Vijayan would have done in those circumstances was to bolt away. No court in any land would have convicted Vijayan.

The public prosecutor in the court scene perambulates about the premises as though he were a hyaena in search of prey .

MODERN SHIVAJI

The sequence relating to the prison-break is childish. Vijayan hides himself inside one of the huge drums, in which either road-metal or vegetables are transported, conveyed in a lorry from the prison. That this mode of "packing" is peculiar to the genius of the story needs no reiteration. As to how a human being packed inside a drum continued to live and breathe even after the lid had been banged into its place defeat one's credulity. Vijayan must have known the trick of suspended animation.

The lorry is chased and one of the tyres is shot into ribbons by the police jeep that chases it, with the result that the lorry comes to a crazy halt with the drums rolling down helter-skelter. The drum containing Vijayan comes to rest in front of the lorry and nothing seems to have happened to him. Of the search party, a constable places his foot on this drum and while every other drum is scrupulously inspected by the police, this drum is given the go-by. Our police are not such morons as the story-writer would have us believe and he could try and find out for himself whether the police could ever be guilty of such negligence by playing the role of Vijayan in real life.

An innocent man, when he is wrongly sentenced would seek to escape from jail to vindicate himself and establish his innocence. With Vijayan it appears primarily to be a revolt against the harsh discipline of prison-life and what is shown of life in the prison does not contain any suggestion of inhumanity or mal-treatment.

Ranjan probes quite a few hearts with that sword in "Baghdad" a costume story produced by Falcon Films.

After effecting his escape from the police and a change of clothing, he secures a free ride in a haycart; even here he eludes the police dragnet, as he has thrown out the owner of the cart and assumed the place of the driver himself. The driver of the cart richly seems to deserve his fate for he also sings a song in which he laments the state of things that have come to pass and refers to the elections and his worry about casting his vote.

Vijayan rescues the daughter of an advocate, Raman, from molestation but then he has once again to run for his life to get away from the police. And then Kamala, daughter of Vijayasarathy, takes him home in her car and hides him in a shed for days and months together. Love blossoms between the two.

MARATHON MUSIC

And what are Kamala's gifts to her lover hiding inside a shed which is also the lumber room? She executes a dance inside the shed, murdering English all the time with the line, "Be Happy, Be Cheerful, Be Jolly!" in the opening lines of Song No. 3. She gives him among other things:

> "Soap, comb, snow, face powder, safety razor, shaving stick, Tomco oil, toilet set, American bushcoat, hat, shirt, crepe sole shoes, tweed suit, Tootal tie, Turkish towel and handkerchief!"

and then makes a song and dance about it. The song is forty-three lines *short and sweet*, not counting the stupid refrain, "Be Happy! Be Cheerful etc.

Any one in the place of Vijayan would have committed suicide. And does a man hiding in a shed put on a tweed suit and a hat, especially when he is a fugitive from law? How long could he be kept hidden and fed, when the household consists of the father and the daughter only? Yet we are asked to swallow these impossibilities wholesale!

According to the story, Kamala's father, Vijayasarathy, had murdered Karunakarar to avoid repayment of a large sum of money. For the same reason Vijayasarathy murders Karunakarar's son, Sekhar, and once again the crime is foisted on Vijayan, a coincidence which can occur only in too fertile an imagination!

The whole story is so damn stupid that one shudders to make a list of the stupidities.

S. Balachander, who plays the hero is also the story-writer, music director and director to boot. The film is a screaming indictment of his incompetence in all these fields. Which director in his senses would try to pitchfork into a picture a song-and-dance duet between a husband and a wife, *a hundred-and-forty-one lines long*, when the song has nothing to do with the picture? It is a crime and men have been hanged with lesser justification.

Not a word could be said in favour of any member of the cast. They are all as impossible as the story, the direction and the music. And if all of them realize that they have no future in films, the nation should observe a Thanksgiving Day. The picture is impossible as an entertainer and only a congenital idiot will agree to exhibit it.

KAIDI (Convict)

Producers:	**Jupiter Pictures**
Language:	**Tamil**
Story:	**Balachander & Seetharaman**
Dialogue:	**T. S. Venkataswamy & others**
Music:	**S. Balachander**
Lyrics:	**K. D. Santhanam**
Cast:	**S. Balachander, S. A. Natarajan, S. Revathi & V. Meenakshi**
Released At:	**Gaiety, Madras**
Date of Release:	**23rd December 1951**

Directed By:

S. BALACHANDER

Starring : **KISHORE SAHU - BINA RAI** **HIRALAL - RANI CHANDA -SHAKUNTALA**
MONI CHATTERJI - RAMESH SINHA - S. K. SINGH

Music	*Lyrics*	*Cinematography*	*Audiography*	*Editing*
SHYAMBABU PATHAK	**BHARAT VYAS**	**P. ISSAC**	**V. V. GANDHI**	**KANTILAL B. SHUKLA**

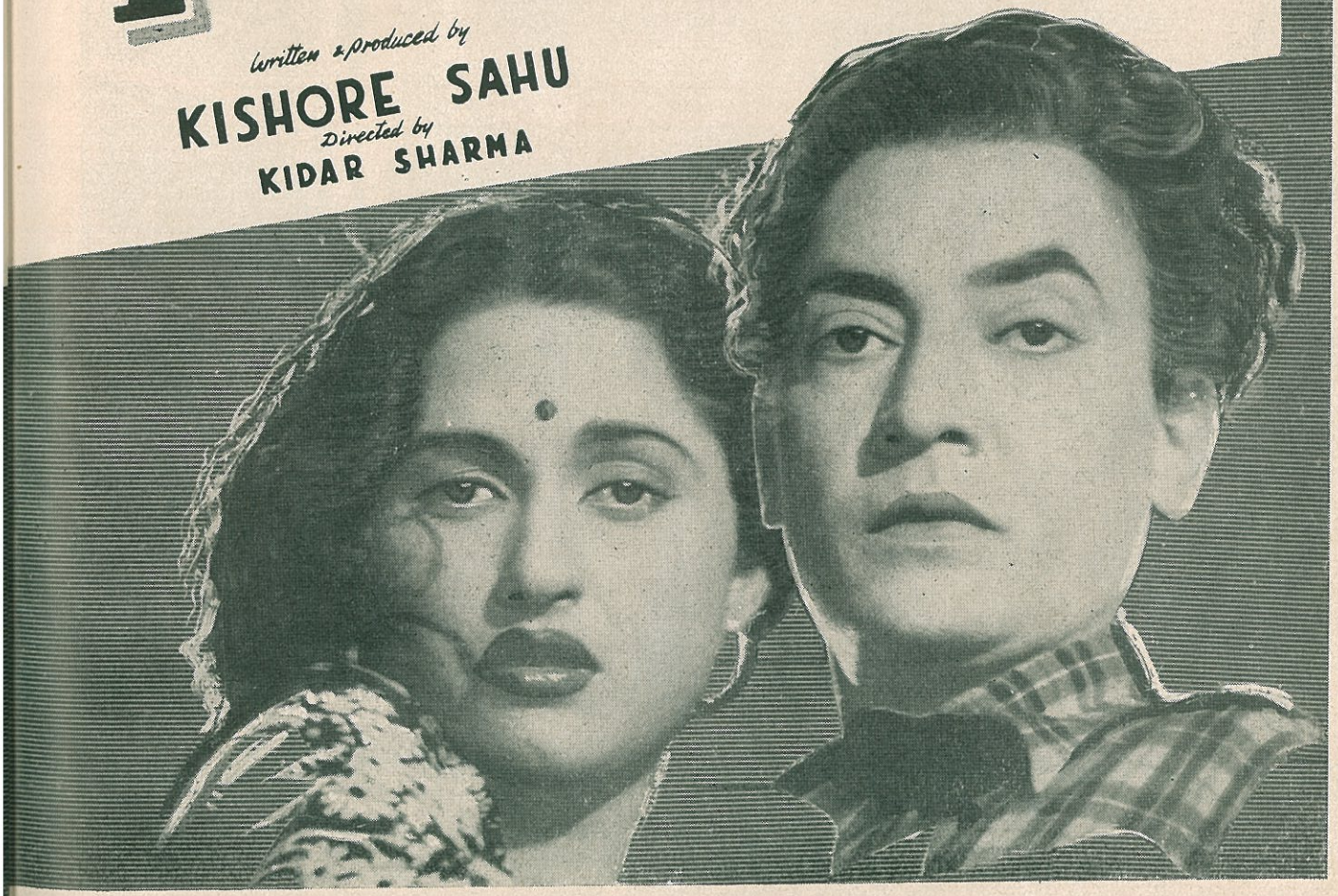
PNA

written & produced by

KISHORE SAHU

Directed by

KIDAR SHARMA



OUR NEXT

HAMARI DUNIYA

Territories Sold.

For Delhi, U.P., East Punjab :	**M/s. Rajshri Pictures Limited, Delhi.**
„ Bengal :	**M/s. Shree Laxmi Films, Chowranghee Square, Calcutta.**
„ South :	**M/s. The Hindustan Pictures Ltd., Bangalore City.** and **M/s. The Secunderabad Pictures Circuit, Secunderabad Dn.**
„ Overseas :	**M/s. United Technicians, Bombay.**
For other territories apply :—	**Messrs. NEW VOICE PICTURES, Famous Cine Laboratories' Buildings, Haines Road, Mahalaxmi, Bombay.**

AT HOME AND ABROAD

SMALL MERCY!

Bombay, January 7.

The Government of Bombay had stopped air conditioning of cinema houses on the 1st of November owing to the shortage of electricity, forgetting that these cinemas were primarily built for air conditioning and had no natural provision for fresh air. "Filmindia" commented editorially on this sorry state of affairs and with the New Year, new sense has dawned on The Honourable Shri Jivraj N. Mehta, Bombay's Minister for Public Works, and the cinema owners can now use 50% of the power for air conditioning which they were allowed to consume during the corresponding months last year.

This new order of the government has restored the morale of the exhibitors who had lost a lot of patronage as a result of the stoppage of air conditioning.

RECOGNITION!

London, January 1.

Miss Anna Neagle, one of the most popular British actresses, has been made a Commander of the British Empire. Flora Robson, a popular character actress, also gets a similar distinction in the New Year's Honours List.

Service of stage and screen art evidently brings in the dividends in title-conscious England. That way "gentle" Jamsu deserves his M.B.E. for producing "Madhosh".

COME ON, DILIP!

Bombay, December 28.

Noor Mohamed Khan, elder brother of film actor Dilip Kumar, got married to Aqeela Begum, daughter of Mr. Gulam Mohamed Khan on 27th December 1951 at the M. H. Saboo Siddik Hall. The wedding was very well attended by friends and well-wishers from the film industry.

It is now Dilip Kumar's turn and we hope this popular hero of the screen names his life partner soon.

WANTED REPAIRS!

Isle of Capri, December 30.

54-year old British singer, Gracie Fields, has fallen in love with Capri's radio repair man 48-year old Abraham Boris Alberovich, and will soon be his wife.

Her romance with him began the first time her radio went out of order and Abraham came and set it right. Thereafter Gracie purposely tampered with her radio to bring Abraham on the scene. When dozens of these sessions were over, Abraham proposed to Gracie, saying that there was nothing wrong with the radio but with the heart strings. As a radio man, Abraham should be able to tune them properly.

IT HURTS!

Karachi, December 20.

The American film "Black Rose" is reported to have been banned by the Karachi Board of Film Censors because it misrepresents Islam and Muslim history.

"Black Rose" is a story of Norman-Saxon times and the producer is supposed to have depicted Islam as a religion of hate and terror for the non-Muslims.

WARNED IN TIME !

Glasgow, December 29.

In a recent report issued by the local committee of the Educational Institute, Scotland, a plea was made for a reduction in the importation of American comics which had an unhealthy influence on adolescents and youngsters. The report said: "There is an exaggerated emphasis on sex and violence. Female forms are portrayed in the most exuberant curves, and ends, good or bad, are achieved by force and violence. There is often a super race—thinly disguised as Americans—whose chief business it is to exterminate inferior races. Any diabolical means justifies this end." Again the committee remarked that "hard work and honest endeavour find no place in this literature. Instead slickness and gangsterism are shortcuts to power."

Indian children too are getting fond of comics and it is up to our educational authorities to ward off this evil that is fast turning many of our children into delinquents.

NO HUKKA!

Srinagar, January 1.

The Deputy Commissioner of Srinagar has banned smoking in the cinema halls. This order has already been in force in most of the provinces in India and now brings Srinagar in line with them.

JUST A VOGUE !

New York, December 26.

Music lovers in America are reported to have spent $ 45,000,000 on classical music concerts last year. That is $ 5,000,000 more than the amount they spent on baseball.

That does not, however, mean that Americans understand classical music.

WASTING RESOURCES !

Belgrade, December 28.

According to "Borba", the official organ of the Yugoslav Communist Party, there has been a lot of waste in the production of "Major Scarecrow". The picture cost 6½ million dollars and took a year to complete. Many scenes were shot three

The touch thrills whatever its age because youth is expectant. Ashok Kumar can still raise a hope in Bina Rai's heart in "Shole" a social picture directed by B. R. Chopra for Hira Films.

Kamal supplies sex-appeal in "Betaab" a social story produced and directed by Harbans for Sushil Pictures.

and four times and a good quantity of real food and wine "props" was used. Nikola Popovic, the director, was paid $ 16,620 for the picture.

Director Nikola Popovic seems to be the Communist version of Raj Kapoor and in such cases Communism can hardly help.

STAND-BY !

Hollywood, January 8.

Ida Lupino, who had secured a Nevada divorce from hubby Collier Young, married actor Howard Duff. Ida, however, says that Young will continue to be her business partner, in spite of her new marriage.

That is what you mean by a pal.

THE IRONY OF IT !

Hollywood, January 8.

Comedian Red Skelton, who has risen from the ranks to his present popularity, is always worrying about his weight. He puts on fat so quickly that he has to watch his lunch and dinner menu carefully.

Poor Red thinks this a great tragedy and says: "I worked all my life to have enough to eat. Now that I can afford to eat. I'm not allowed to!"

A PRAYER ANSWERED !

Rajkot, December 12.

Fire in a workshop completely gutted a cinema house in Jamnagar causing damage to the tune of 1½ lakhs of rupees. There was no loss of life.

Let us hope a good new cinema comes up in place of the old rickety one!

REGIMENTATION !

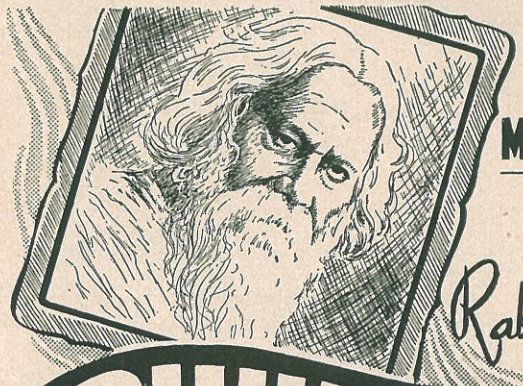
Madras, January 3.

During the last few months owners of touring cinemas have had to face considerable expense and inconvenience owing to the vacillating policy of some of the district officials. The Government of Madras have now liberalized the rules pertaining to the regulation and distribution of permanent and touring cinemas.

According to these rules, if a place has a population of 10,000, one permanent cinema may be allowed. If there is no permanent cinema, there may be one touring cinema. If the population is between 10 and 15 thousand, there may be one permanent cinema or two touring cinemas in its absence. In a place with a population of 20,000 to 30,000 there may be one permanent cinema and one touring cinema. In the absence of a permanent cinema, there can be 2 touring cinemas. If the population is between

A POETRY IN CELLULOID !

A DISTINGUISHED AND GRIPPING DRAMA THAT BLAZES A NEW TRAIL IN PICTURES



MONI GUHA Presents

Rabindranath's

PHULWARI

(BASED ON 'MALANCHA')

Starring : JAMUNA and PRABHAT KUMAR

Direction : PRAFULLA ROY.

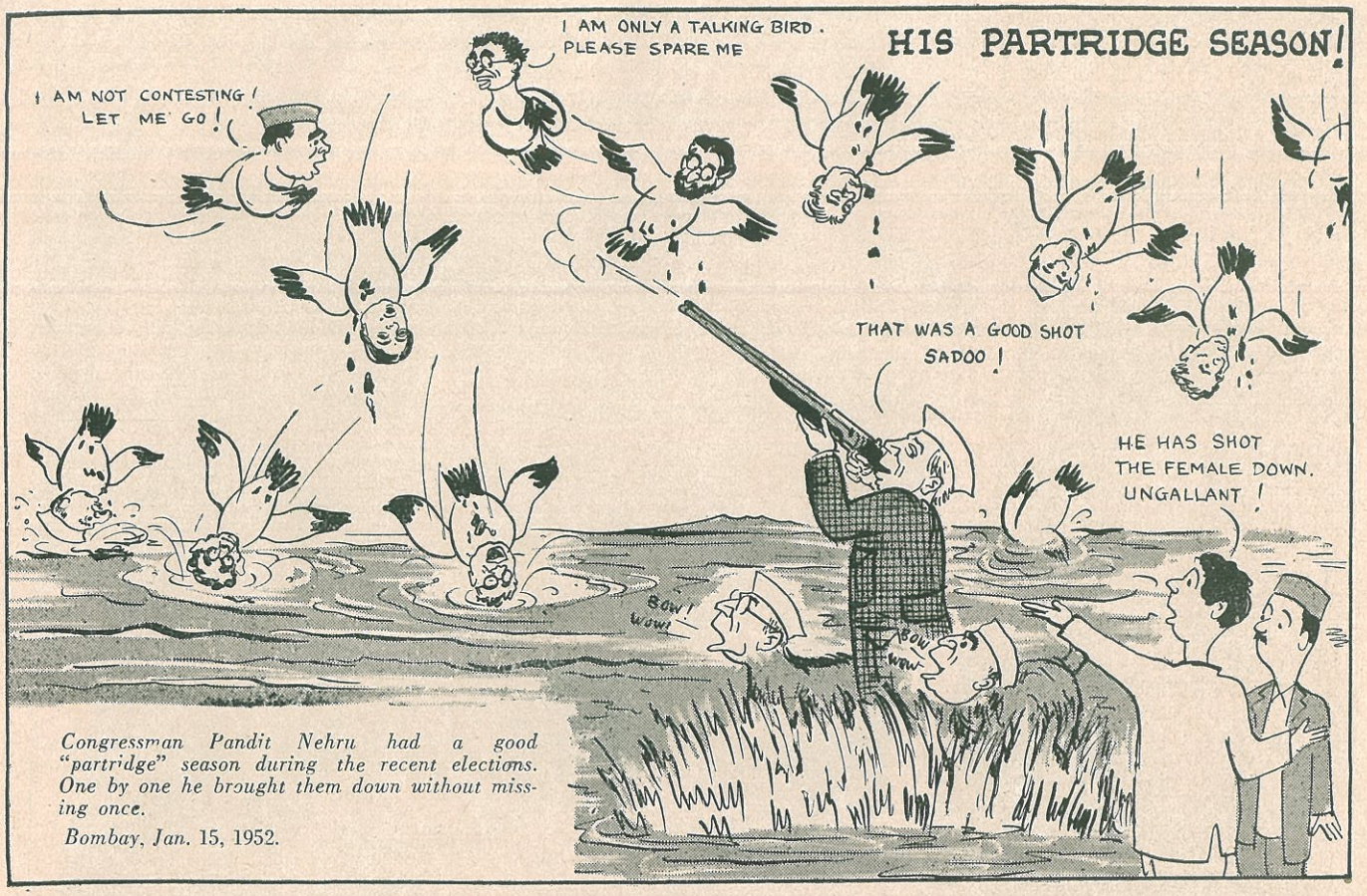
Music : KAMAL DAS GUPTA

I.N.A. PICTURE PRODUCTION

NOW RUNNING AT

BASUSREE • BINA & JANATA

CALCUTTA


HIS PARTRIDGE SEASON!
I AM NOT CONTESTING! LET ME GO!
I AM ONLY A TALKING BIRD. PLEASE SPARE ME
THAT WAS A GOOD SHOT SADOO!
HE HAS SHOT THE FEMALE DOWN. UNGALLANT!
BOW! WOW!
BOW! WOW!

Congressman Pandit Nehru had a good "partridge" season during the recent elections. One by one he brought them down without missing once.

Bombay, Jan. 15, 1952.

30 and 40,000, two permanent cinemas and one touring cinema may be allowed. For a place with 40 to 50,000, two permanent and two touring cinemas may be allowed. With a population of 50,000 and above, there may be three or more than 3 permanent cinemas but no touring cinemas may be allowed.

The distance between a permanent cinema and a touring cinema should not be less than four furlongs as reckoned by an accepted public road. Population of a place would be based on the 1951 census figures and include the Municipal, panchayat or village population.

These rules will be applied to the touring cinemas at the time of granting new licenses. What happens to the Constitution which guarantees free trade as a fundamental right to our citizens is altogether another question?

LONG LIVE FRANCE !

Paris, December 19.

M. Louvel, Minister of Commerce and Industry, in a debate in the French National Assembly, discussed at length the reorganization of the French cinema and a credit of 47,000,000 francs for the Cinema Centre. The Communists argued that American films earned 7,480.000,000 francs as against only 28,000,000 francs earned by French films.

M. Louvel said that the Aid Fund cost the government nothing because the sum of 6,715,000,000 francs was raised from the tax levied on seats. Out of this 3,370,000,000 went to the producers, 1,671,000,000 to the exhibitors, 260,000,000 to the newsreel operators and 105,000,000 towards increasing distribution of French films abroad. Film production had gone up from 92 in 1948, 104 in 1949 to 106 in 1950. The 1951 position, however, was bad as three big studios were closed for some time. Between 246 registered producers, only 106 films were produced which meant that many of them were producers only in name. M. Louvel said he would reorganize the industry and offered a part of the money from the Aid funds as prize money to producers of best films. 18.000,000 francs were set apart for the Cannes Film Festival.

You cannot expect the Indian Government to take similar interest in our motion picture industry. The taxes they get from our industry are used in enforcing prohibition.

RED WORK ?

Calcutta, December 12.

Chief Presidency Magistrate N. C. Chakrabarti refused to grant bail to the two accused Sital Kumar Mullick and Tapan Mookerjee alias Basu, who were arrested on charges of rioting, mischief by fire and causing damage to Prachi Cinema, Lower Circular Road.

These two and 15 others are alleged to have assaulted the employees of Prachi Cinema with dangerous weapons, broken glass panes, damaged neon signs and burnt wall banners.

It seems to be the usual outburst of violence worked out in the Communist fashion.

HOLLYWOOD MIX-UP !

Hollywood, December 23.

Film producer Walter Wanger waited patiently in the parking lot till his actress wife Joan Bennett returned to the car with her agent Jennings Lang and then shot him in the groin on 13th December. The police immediately arrested Wanger and jailed him on a charge of assault with a deadly weapon with intent to commit murder, while Lang was taken to Midway Hospital. He was discharged on Friday the 21st December.

Wanger was released on a bail of 5000 dollars. Joan, however, has no intention of divorcing him for she says, "We have lived together for some 11 years with our children who love Walter dearly. Jennings Lang has been my agent and close friend for a long time. Walter and I have been the close friends of Jennings and his wife Pam. I feel confident Walter never would have given voice to the suspicions expressed by him as reported in the newspapers if it were not for his being so mentally upset over his financial burdens".

According to Lang, Wanger had misconstrued the business relationship between him and Joan Bennett. He said: "Since there are families and children I hope this whole regrettable incident can be forgotten as quickly as possible".

Hubby Wanger must have felt that the business relationship had extended too far

SET AGAINST THE SCENIC GRANDEUR OF THE HIMALAYAS.....

R. VASHDEV
Presents

AAGHOSH

Starring

NUTAN • NASIR • AGHA

Direction: **R.D. MATHUR**

Music: **ROSHAN**

A STORY OF
RAW COURAGE.....
SULTRY LOVE.....
WILD ADVENTURE!

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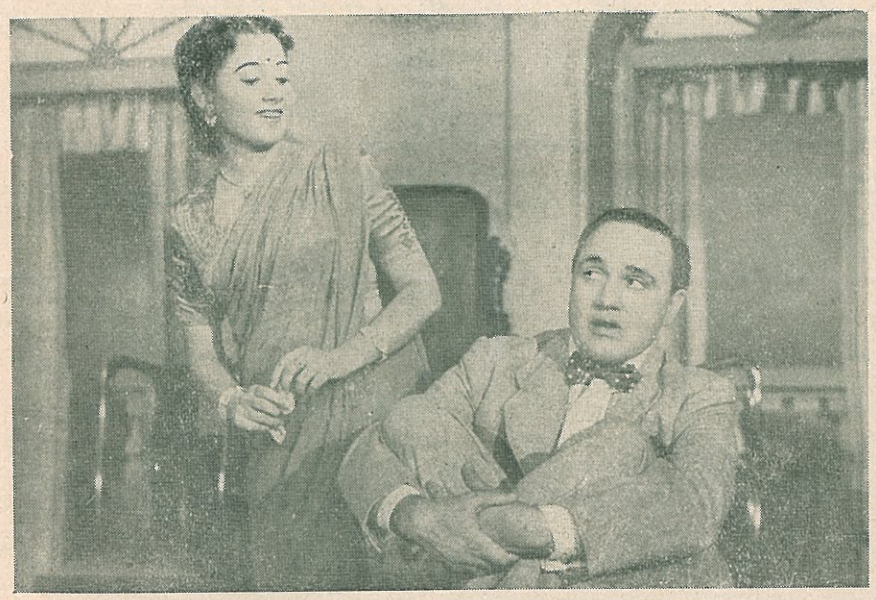
H.P. MITRA



With Sumitra in that mood, Om Prakash has to be on guard in "Ghungroo", a social story produced by Filmkar Ltd and directed by Hiren Bose.

to have resorted to this method. Why can't Joan have a lady agent for a change? In that case Joan may have to practise a few revolver shots!

DANCING PLANTER

London, January 11.

Ram Gopal, India's most graceful dancer, is being starred in "White Blood", a picture depicting life in Malaya and produced by J. Arthur Rank. Ram plays a plantation supervisor in the picture but what about his dancing talent? Will it be exploited as well?

STATE SECRET !

Bombay, December 23.

A motor car numbered BMZ 9966 belonging to a film actress and which was being driven by her cleaner, knocked down two men against the railing near Round Temple on Saturday the 22nd December.

The cleaner was driving the car very fast and is said to have lost control of it. The two injured men were taken to the hospital and the cleaner was arrested. The name of the actress is kept a state secret.

SEARCHING FOR PROFITS

Paris, December 20.

Mr. Trichet, president of the French Syndicate of Exhibitors, in an exhibitors' meeting said that the quota system should be abolished. At present the Quota Act demands that theatres should play 5 French films in 13 weeks. In practical working, however, the public just keeps away from these pictures because of their poor quality. Therefore the Quota Act actually hindered the exhibition trade.

There is no patriotism in profits.

ENGLISH CHILDREN!

London, December 24.

The report of the London County Council on children and the cinema brought out recently reveals how the popularity of the cinema has increased in the last 17 years. The percentage of children who go regularly at least once a week has increased from 39 to 64 and the percentage of those who do not go at all has decreased from 12 to 6. 14,500 children were questioned in 55 representative schools all over London.

Young children loved colour cartoons, animal and cowboy films. Juniors preferred adventure, detective and war films. Girls of 14 liked love stories while boys liked "rough house" scenes.

MORE PUBLICITY!

New York, December 24.

Popular Negress entertainer Miss Josephine Baker, filed a 400,000-dollar damage suit against New York columnist Walter Winchell for libelling her in his Broadway column.

MERE COURTESY !

New York, December 18.

The foreign section of the National Board of Review of Motion Pictures awarded second place to "The River", an Indian film. "Rashomon" (Man in the Forest) a Japanese film was considered the best foreign one. Its director Achira Curosawa received the award for the best direction of the year.

Both "The River" and "Rashomon" have been acclaimed as the best at several other Film Festivals.

WORKERS TRIUMPH !

Rampur, December 15.

The management of the Nahid Cinema ended the dispute over the wrongful dismissal of a gate-keeper by withdrawing its order terminating the services of two of its employees.

The conciliation officer of the Workers' Union insisted that the gatekeeper be reinstated and given full pay for the period, as he was dismissed wrongfully. The management agreed to do so and withdrew the notices given.

EVE IN NATURE !

Athens, December 27.

Giving his opinion on the borderline distinction between art and sex where a stage producer was imprisoned for 25 days and fined £140 for including four nude dancers in his revue, a professor of the Philosophical School of Athens University said that "the show was not offered with artistic intentions and the public did not go there to admire it." The man in the street according to the Greek Gallup Poll Institute thought that it was "art".

Nasir Khan and Nutan make a popular romantic team in "Hangama", a thrilling entertainer produced and directed by Ram Kamlani for Gope Productions.

DESTINED TO HIT AS BOX OFFICE MELODRAMA!

SHE'S GUILTY!
SHE IS A BAD WOMAN. SHE MUST BE CONDEMNED!
SHE'S INNOCENT!
SHE IS A GOOD WOMAN, WITH HIGH MORALS. SHE MUST BE RESPECTED!

NISHAT FILMS PRESENT

SUMITRA DEVI (of NEW THEATRES FAME) in

'MAMTA'

A MOVING STORY OF A WOMAN'S COURAGE IN HER BATTLE AGAINST DESTINY!

With

PARO ★ ULLHAS
RAJAN HAKSAR
KAMAL MEHRA
And Introducing a new charmer
CHITRA LEKHA

Direction
GUNJAL

निशात फिल्मस कि प्रथम भेंट

ममता

ममता-मयी नारी के संघर्ष-मय जीवन की एक जीती-जागती तस्वीर

निर्देशक
गुंजाल

Story: CHATURBHUJ DOSHI
Music: SONIK
Dialogue: QABIL AMRITSARI

World Rights Controlled By: COMMERCIAL FINANCE CORPORATION
111, Mahatma Gandhi Road Bombay.

The police said that though the appearance of the nudes was an offence, the theatre was always crowded with young men who bought their tickets in the black-market.

BURIED IN HOLLYWOOD !

Hollywood, January 1.

Actor Clifford Brooke, 79, died on Monday the 31st December. He was struck by a car and the injuries proved fatal.

Beginning his career as a stage director in London, he worked his way up as an actor in motion pictures.

BEATING BACK AMERICANS !

Washington D. C., December 15.

284 American pictures were exhibited in Italy during the year 1950, 152 less than the number shown in 1949. The release of other foreign films had also gone down with a spurt in Italian film production and distribution. In 1950 Italy produced 105 feature films, 250 newsreels and 380 documentaries and the total investment was ten billion lire. Theatre attendance had a record of 650,000,000 persons while box office collections amounted to 60 billion lire.

MURDER OF BUDDHA ?

Colombo, December 28.

The World Fellowship of Buddhists is reported to have instructed its regional centres in South East Asia to protest to the Government of India over the production of "Bhagwan Buddha" by an Indian film company. The Fellowship has also appealed directly to India's Education Minister, Maulana Abul Kalam Azad to ban the film.

Buddhists are very sensitive and they have always opposed attempts to picturize the life of Buddha on the stage or screen. And with Jayant Desai directing, we can understand the Buddhists' attitude in this matter. We certainly wouldn't like to shatter our beautiful ideal of Buddha with a Gujarati distortion.

DOLLAR DEVILS !

Belgium, December 20.

U. S. distributors in Belgium are agitated over the new film law that is likely to be passed soon. This law will prevent them from sending dollar remittances to the U. S. A. in unlimited quantity. It would also check imports of positive prints from dollar areas except for educational films and technicolor prints. Dollars could be earned on 200 features and shorts.

The Americans have made their usual protest with the Belgian officials. They don't like any obstacles placed in the way of their dollar imperialism and insist on one-way traffic where profits are concerned.

When will India open her eyes?

SEX IN VOICE

New York, December 15.

Christine Norden, a glamorous vaudeville artiste, and now film actress appearing in "Reluctant Heroes", has such a husky voice that she admits herself that very often she is mistaken over the telephone for a man.

Those who have not seen her call her "Sir" and she has quite a few embarrassing moments. One day she actually heard a man read her advertisement and say: "Here, he is in person—Christine Norden".

We have also our stock of male-voiced actresses and female-voiced directors, especially those from the Punjab, where throats are wrongly tuned.

A PIOUS MAN !

Vatican City, December 30.

Pope Pius XII in a Christmas broadcast message to people living in prisons said that much of the evil existing today could be traced to the films, the theatre and sometimes the school. Speaking to children he said: "Your condition would be a severe warning to those, who more than you, are really guilty, who see in the press, the theatre, the film and sometimes also the school, only means of profit, if not deliberate corruption of youth." For adult prisoners, he said, "the inquitous laws dictated by evil political passions" were sometimes responsible for their suffering.

OBLIGING GUYS !

New York, January 4.

Hollywood star Linda Darnell was robbed of jewellery and furs valued at $20,000 to $30,000 in her hotel room at New York on Thursday 3rd January. She had left her room early morning and returned at night to find an empty bag.

According to the police, thieves have been busy in this locality lessening the assets of hotel passengers and adding to their own.

BELIEVE IT OR NOT !

New York, January 3.

The New York Philharmonic Orchestra completed its 5000th performance in New York. Founded in 1842, it is considered to be one of the world's best orchestras and though America is a comparatively young country, the way this Orchestra has stood out all these years for quality, it must be conceded as a proud American achievement.

And to imagine music in the commercially saturated air of New York!

RETURNED HOME !

Bombay, December 30.

Film actor Ashok Kumar got back his diamond studded watch, valued at Rs. 7000, from the Mazgaon Police Court, 17 months after it had been stolen from his Worli residence.

He discovered the loss of the watch when he returned home after shooting on May 16, 1950. He lodged in a complaint at the police station but nothing came of it. Nine months later he was told that the watch was with a friend of his former chauffeur. Three men including Baboolal Ram Ghulam, Ashok's chauffeur were arrested and the watch recovered.

As there was not sufficient evidence, Presidency Magistrate S. B. Awar acquitted Baboolal and convicted Albert Sequeira and Tulshi Sadhu, friends of Baboolal, to one and two months' imprisonment respectively on the charge of receiving stolen property.

The watch was a present from the Maharaja of Udaipur.

WHAT'S THE CATCH ?

San Francisco, January 1.

Amateur photographers have a good time in San Francisco. There is a public Photography Centre where they are allowed to develop or enlarge their films free of charge. The Centre also holds contests and gives prizes for the best photographs.

Some enterprising businessman here should also look after our amateur photo-enthusiasts!

LA, LA, HAYWORTH!

Hollywood, December 20.

Rita Hayworth has at last agreed to star in "Affair in Trinidad" after months of argument with Columbia Pictures. She has begun drawing 663 dollars a day now.

The argument started over Rita finding fault with some dialogue and she wrote back and said: "I deeply regret I am obliged to withdraw from the picture."

The studio replied thus: "La Hayworth's decision has cost hundreds of Hollywood's little people their Christmas money—carpenters and electricians who were due 2 dollars 40 cents an hour during the 55 days we expected the film to take.

"La Hayworth has cost Columbia 800,000 dollars in investments on films she has not made so far, including 300,000 dollars on "Lola Hanson" abandoned because she suddenly went to Europe two years ago to marry Aly. She has been receiving 5000 dollars a week from us since last June when she returned to Hollywood without Aly.

"She signed a new contract for five years, plus an option for two additional years. The contract is as thick as a telephone book.

"Every clause was broken down and made into a huge card index file written in easy language so that she could understand it.

"When she wants to check any point she looks up the particular card under it."

And now La Hayworth has understood. She had taken it for another Muslim marriage contract.

AMERICAN HUMANITY?

New York, December 18.

Paul Robeson and 15 other members of the Civic Rights Congress appeared before the U. N. and charged the United States with genocide against the Negro race. As genocide is outlawed by the United Nations, the petition says that the United States should "take effective steps to carry out and fulfil international obligations under the U. N. Charter and Genocide Convention."

Are the white Americans killing the Negro race slowly but surely?

On the sets of "PRINCE SALIM & ANARKALI"

A FILMISTAN EPIC

There were cats in Moghul harems and this is one.

No, Akbar cannot win over Anarkali. Love is a greater monarchy.

LOVE WITH A BOWL

In love princes have carried bowls of beggars and lost their hearts to commoners. Prince Salim, the heir to a mighty empire, fell in love with Anarkali, a common but beautiful dancer.

It provoked the wrath of Emperor Akbar and Anarkali paid the supreme price of love. The weak always pay when they clash with the mighty.

This tragic tale of love is brought to the screen by Filmistan in "Prince Salim & Anarkali", a romantic page from Moghul history. Pradeep plays Prince Salim while Bina Rai portrays the beautiful Anarkali. And Mubarak plays Akbar.

Face to face, Salim and Anarkali, look for solace in each other's eyes.

Worried, Anarkali spends a sleepless night with a million fears.

D.D.NEROY

Woes & Echoes

(This is the reader's forum—as and when space permits. From the producer to the lay film-goer, every one can write to the Editor and ventilate his grievance. For every letter published in these columns, the publishers will pay Rs. 5|- Letters should be signed and marked "Woes And Echoes". Photographs of the readers will be published along with their letters, if convenient.—The Editor.)

ACCIDENTS HAPPEN!

"It is doubtful if ever any prophecy came out true so quickly as the one made by you about Liaquat Ali Khan that 'sooner than he thinks, he is destined to bite the dust that he is raising'. (Page 26, "filmindia" November, '51). I think the ink would have hardly dried on paper when the world resounded with the revolver shots that put back to dust what was dust!"

SIMLA. *Prithi Paul Singh.*

MORE LAWS—MORE LAWBREAKERS!

"The other day I went to Mysore and went to see a picture at "Prabha" for the morning show. On each of the entrance doors patrons are warned by a notice that smoking is prohibited inside the auditorium. But inside the theatre people were smoking throughout the picture, without anyone objecting. In the evening a friend took me to another cinema, the "Woodlands". Here too people were smoking inside the theatre although a warning to that effect was given in English and in Kannada through a slide."

CHANNAPATNA. *B. V. Savanur.*

IN SECULAR INDIA

"As you enter the famous Armenian Street opposite the High Court, Madras, you see a colossal building under construction. It is being built by a missionary. It is going to be the biggest building in Madras. At the top of the building is placed a big statue of Christ. The building is going to be occupied by banks, commercial firms etc. Why should a statue of Christ be placed at the top is beyond my comprehension? Is it for giving publicity to Christ or part of the propaganda for Christianity? If so, is this the way?"

MADRAS. *M. K. Ganeshan.*

FOLLOW THE ADVICE

"Your brilliant editorial "Vote Rightly or Die Wrongly" in November issue is a masterly exposition of realities that confront the citizens of our country today. Out of your excellent survey of four years of independence, emerges a vivid political picture as it exists in the country today, at once dark and tragic enveloped in the grim darkness of hunger, corruption and despair.

"Your editorial has come at the most opportune time. On the eve of coming elections, it will provide the most valuable guidance. It will also make us aware of our rights and obligations as citizens and enable us to cast our votes adequately with the full knowledge of choosing the lesser evil—the Congress. Undoubtedly, we all will profit by your valuable advice of electing the few independent candidates we have. Your eloquent words "not to vote at all is being unpatriotic" will ring an echo in the hearts of right thinking and responsible citizens and evoke a timely, rich and deserving response. Congratulations!"

BOMBAY. *Mansukh G. Bhagat.*

BAD SUPERVISION!

"Raghuveer Talkies at Anantapur is owned by a leading Congressman, a sitting member of the Madras Legislative Council and a candidate for the ensuing elections. On every Saturday and Sunday, English pictures are screened in morning shows.

"With a view to attend "Sinbad the Sailor", I purchased a chair ticket and presented the same at the gate. The gate-keeper simply asked me to enter the auditorium but never cared to deface the ticket. When I protested, he defaced the ticket much against his will. I took my seat very close to the gate and kept a close watch over all the gate-keepers. Everyone repeated the same procedure and even the gate-keeper with whom I had protested, again contained to allow visitors without defacing the tickets.

"While Hon. Tyagi may very well feel highly elated to have induced Rs. 23.75 crores of hidden income being voluntarily surrendered, what has he to say about this?"

ANANTAPUR. *L. Krishna Rao.*

COULD NOT HELP !

"Thanks to your editorial 'Twilight of Death' published in the December issue of Filmindia, the Government of Bombay have restored the air conditioning cut in the cinemas of Bombay.

"I can only say that this is another feather in the cap of Filmindia, which is so sincerely serving the film industry for the past so many years."

SAHARANPUR. *Mahendra Kishore.*

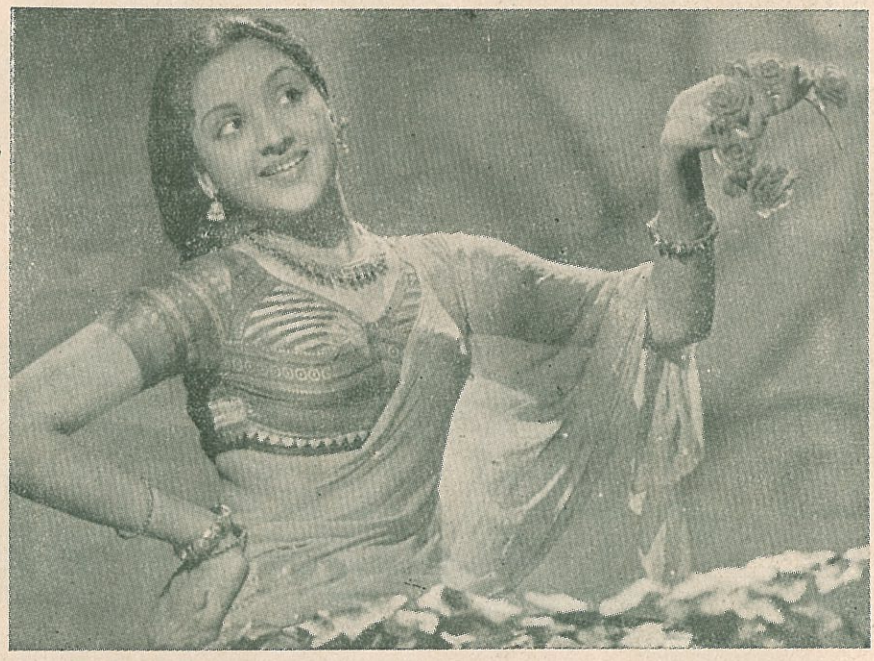
PARSIS ARE GENEROUS

"A middle aged Parsi gentleman driving in a taxi all by himself halted it for a while at the Churchgate Bus Stand just to inquire if persons from the queue needed lift up to Grant Road. By raising hands myself and two others, signalled him of our intentions to avail of his offer.

"No sooner we got into the vehicle the Parsi began discussing on interesting topics about the stupid Panchnamah taken at the time of accidents, corruption everywhere the 33-1|3% cut in the electricity, its effect on the air-conditioned theatres and its misuse by others and the colossal waste of funds on conducting election campaigns etc.

"When one of us thanked him for picking us up and enriching our minds during the drive with a good talk, he immediately informed us that most of the ideas were not his but of an esteemed Editor of the "filmindia" monthly magazine and that we must read Mr. Patel's 'filmindia' which can be had in the middle of every month or earlier on bookstalls at Rs. 3|- a copy.

"When one of us remarked that it was a costly magazine for us to purchase he (the Parsi) pulled out a wallet from his coat-pocket and paid us Rs. 9|- to buy filmindia and enjoy it. At first we refrained from accepting the money offered but



Vyjayantimala, the Flame of South, came, saw and conquered the country in "Bahar", produced by A.V.M. Productions.

TWO TOP-LINERS OF 1952

MADHAV PICTURES' MIGHTY MYTHOLOGICAL IN HINDI

DEVYANI

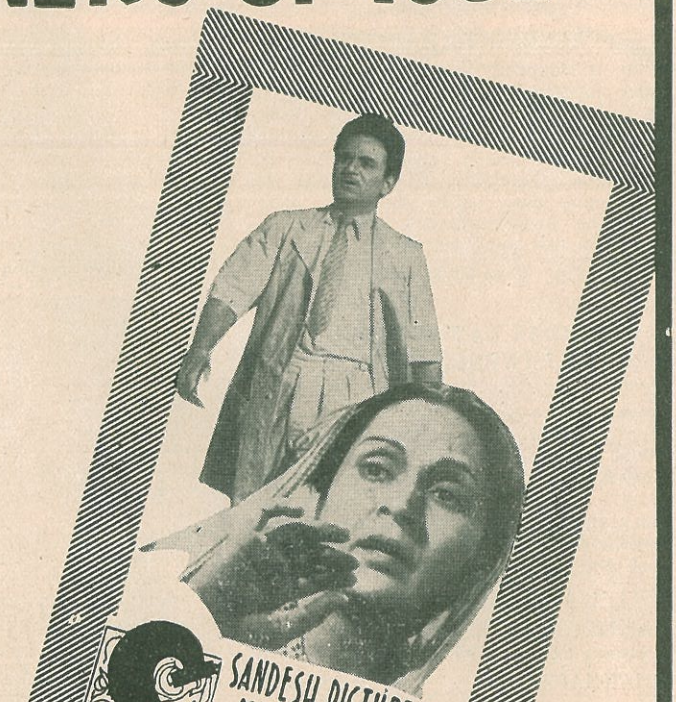
Produced By:
B. K. HARIHAR

Directed By:
VASANT PAINTER

Story & Dialogue:
SHIVRAM VASHIKAR

Music:
S. PURUSHOTTAM

Starring:
SHAKUNTALA
SAPRU
MAHIPAL
MEENAXI
BABURAO PENDHARKAR



SANDESH PICTURES LTD'S MAIDEN OFFERING

SANDESH

"CALL OF HUMANITY"

Directed By
BAL GAJBAR

Story:
BHAUSAHEB APTE

Music:
S. PURUSHOTTAM

Production Executive:
MANHAR RASKAPUR

Starring:
Durga Khote
Umesh Sharma
Kumud
Arvind
Meenaxi
Nana Palsikar
&
Lalita Pawar

For Territorial rights:

LATA PICTURES LTD.

BOMBAY PUBLICITY

55, GIRGAUM ROAD, BOMBAY 4.

The times have changed. Pandit Nehru's sister, Krishna Hutheesingh, put over a mock "satyagraha" stunt in Bombay, while her husband Raja Hutheesingh sought votes for his Socialist ticket. Raja Hutheesingh was of course, ignominiously defeated by Brother-in-law Nehru's candidate Dr. Kailas. Bombay, Jan, 2, 1952.

then he forced us to accept the same from him as a gift and we had to accept the cash tendered and buy this month's issue. This kindness naturally prompted one of us to ask his name and address (which he gave as Mr. Rusi B. Mistry, 315A Grant Road). He further added that if we find it difficult to get the 1952 number we can can read it by demanding it from him in writing at the given address. What a sporting spirit this man has shown! Have you ever come across him?"

BOMBAY. *Ananda P. Bangera.*

AN UNGRATEFUL WORLD

"It was with a deep sense of pleasure and admiration that I read your candid, excellent and judicious review of 'Humlog' which so well echoes the views of level-headed film fans after seeing the picture. Mr. Patel! Your comments "What is shown on the screen in 'Humlog' is undeniably true and deserves to be shown and reshown till our masses get their legitimate recognition as human beings" was given the top prominence it deserved in the comments of other journals while advertising the picture here. But you must believe me when I tell you that it requires no yardstick to measure the supreme standard of "filmindia".

"This is the only journal which gives an excellent example of constructive criticism as distinct from the biased and motivated opinions of others. The journal, comprising editorials bringing out unchallengeable facts in cogent and intrepid language, punctuated by 'Bombay Calling' giving informative, crisp and humorous exposure of facts about the private lives of film personalities etc., excellent reviews and above all, 'Woes and Echoes' which is the readers' forum for providing an excellent medium to its thousands of readers for ventilating their grievances; is a mirror of the sparkling and honest personality of this straightforward critic. It is really then a matter of pain that a handful of producers, journalists etc. should be indulging in absolutely preposterous campaign that Baburao is partial in his criticism. Some unscrupulous journalist has gone even beyond decency by calling him a 'Blackmailer' ".

NEW DELHI. *Ram Charan.*

I AM HOARSE !

"We have to see off and on our vitamin women (no longer girls) playing as romantic teenagers on the screen. Presumably there seems to be no end to the allocation of glamour-girl roles to hefty women like Meena, Manorama, Pushpa Hans and Rehana. The latest scandal is Rehana in "Ada". A close up of her bust and thighs presents the view of a gigantic pillar of some historical building.

"If these women happen to be legal or otherwise companions of certain individuals on key posts in the film industry, does it mean that they should be thrust on the picture-goers without any rhyme or reason? Mr. Patel, shouldn't their appearance be confined to suitable side roles only if at all they must continue appearing on the screen. Your strong protest on the point is badly needed."

NEW DELHI. *Maharaj Krishan.*

STILL CLOWNING?

"The purpose of my letter is to congratulate "Judas", for having come forward to state, in his own inimitable way, the real facts about the film "delegation" to Russia and especially about the South Indian clown N. S. Krishnan (Filmindia, December 1951). This man, ever since he returned from Russia, has been a big nuisance to us. Not a day passes without his addressing one meeting or another in the City on "My Impressions of Russia" and repeating the same old nonsense. We can dismiss all this as but a mere stunt on his part to regain his waning popularity but how can we stop him, Mr. Patel, when he threatens to poison the minds of the people through the columns of a local vernacular magazine?"

MADRAS. *P. Krishnamurti.*

ENOUGH OF HER !

"You echo my feelings when you describe Baby Tabassum as being boring and revoltingly precocious in your review of "Bahar". We are tired of seeing the same fat girl in almost every picture. After some good performances in the beginning, she has completely shattered the hopes of many that she would grow up into an Indian Shirley Temple. For one thing, she is too fat and it will not be long before she bursts. Another, she no longer acts but merely makes faces and giggles in a silly manner.

"I hope that her parents will not merely look upon her as a mere money making machine and treat her as the golden-goose

was treated, but see that her natural talents are utilised and not abused."

MADRAS. *N. V. Sundaram.*

PAPER PLANNING !

"Your editorial in the December issue of "filmindia" under the title 'Twilight of Death' repays perusal. One really wonders what the highly paid engineers and officers of the Government do if they cannot even foresee such calamities. On one hand the Government plans and solicits foreign aid to promote medical facilities in India and on the other hand they completely ignore the fundamental principles of public health. As rightly suggested by you, the authorities should better shut down the listed cinema houses than allow them to run as usual without the air conditioning plants."

SIMLA. *Roop Rani.*

WELL SAID!

"It was reported that Mr. Premadasa, Organizing Secretary, Colombo Temperance Movement, came to Delhi to lodge a protest with the Government of India on behalf of Ceylonese Buddhists against the proposed filming of the life of Buddha by a Bombay company. He said in an interview that Buddhists of his country regard the proposed film as offending their religious sentiments.

"On the other hand Government of India have assured every facility to the American producers, when they visit this country, to shoot the life of Gandhiji. For this stupid action, the Government of India have been severely criticised by the editor of Filmindia in one of his masterly editorials and it is not yet known whether the Government have since changed their attitude.

"But I must remind these white capped heirs of Gandhiji that by shedding crocodile tears or placing wreaths on the "samadhi" they are not doing any service either to the great saint or to the nation. They should take a lesson from Mr. Premadasa and tell the American producers frankly that they should not take the trouble of coming over to this country for filming the life of the Mahatma. This and this alone can save millions all over the world from witnessing another crucifixion of our Father of the Nation."

Mrs. Chandra Prabha Raizada.

NEW DELHI.

WELL, BABULAL?

"Kindly allow me to use a little space in your highly esteemed magazine to reveal the feelings of humiliation suffered by the cinegoers of this city at the hands of the management of a local theatre viz. Babulal Theatre.

"It is a matter of great regret that the owner of the above mentioned theatre does not pay heed towards the comforts of his patrons, despite the huge income he earns from them. The seats are very uncomfortable with little space left in between the two rows. Besides, the seats are full of bugs and one has to scratch one's buttocks throughout the show. The fans are also inadequate for the purpose for which they are installed. Sanitary arrangements are poor and dirty and therefore unhygienic. One is annoyed by the irritating smell of urine since the urinals have been constructed just near the entrance of 3rd, Inter and 2nd class gates.

"Mr. Patel, is it not the primary duty of the owner of the theatre to provide to the patrons all amenities and good sanitation?

RAIPUR. *Vishnu Prasad Pande.*

MORE SEATS, MORE MONEY!

"The Cinematograph Act, under a notification of the Punjab Government during the year 1946, provides that the minimum distance between the first row and the screen should not be less than 25 feet. This point of law is not observed in the Rivoli and Ritz Cinemas of Simla. I think they are taking advantage of the foot note which affords a concession to those cinemas already built before the year 1946. But this should not be taken to mean that cinemas built before the year 1946 should go on reducing the distance constantly till they reach, say 10 feet. With the increase of population of Simla, on account of the partition of the province, the managements of these two cinemas are using the opportunity well by bringing the first row nearer and nearer to the screen and adding new rows."

SIMLA. *K. L. Sharma.*

DISGRACEFUL !

"You don't believe the Bengali exhibitors' bonafide grievance that stormy teenagers threaten to burn down box-offices if they are not admitted to see 'A' certified pictures. You say that it

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Rs. 485/-
A unique 5-valve 3-waveband Table Receiver for A. C. Mains. Fitted with all-glass valves, edgelit scale with twin pointers and H. M. V. 10½ elliptical loudspeaker. Handsome cabinet finished in figured walnut.
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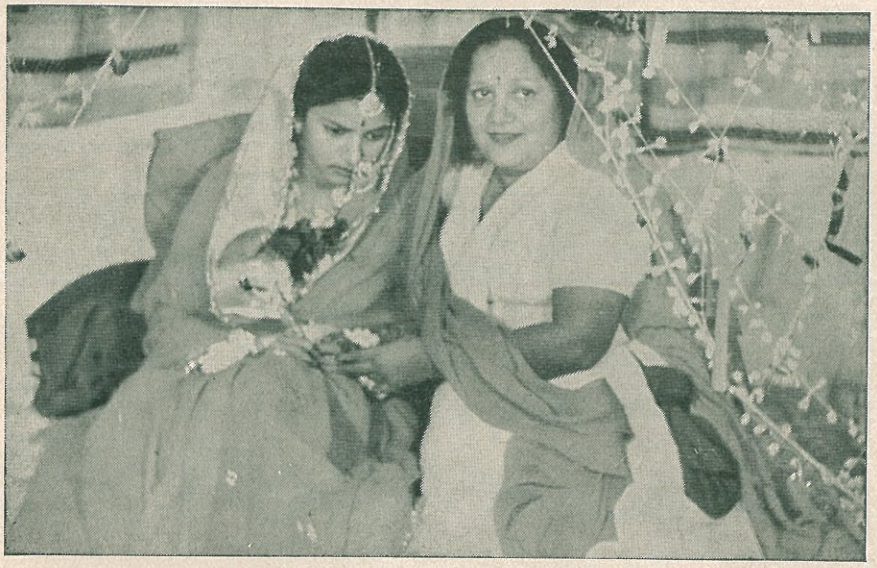


Little Geeta has become a bride now and Mummy Gulab, one of India's great artistes, has paid off her debt to her lovely daughter. The wedding was the most popular social function of the year, every one, small and big, from the film industry blessing the lovely bride.

does not happen in Bombay or in other places in India. Well, I happen to be in Calcutta for the past 3 years and more; and I dare say that Calcutta is not Bombay or for that matter, Calcutta is not any other place in India.

"The Bengali boys in action should be seen to be believed. They are (a good majority of them) untamed ponies—wild, wilful, given to no restraints, decorum or discipline. The way they used to behave all these years at the local Metro's front-stall box office makes us blush. Thank god, the Metro people were at last able, recently, to take measures to stop these constant outbursts. Their behaviour is much worse at Bengali picture houses. Naturally they are at their worst on occasions when trouble develops while any 'A' certified Bengali films are shown."

CALCUTTA. *B. T. Nagaraj.*

THEY SHOULD

"Out of the several cinema houses in Bombay and suburbs, only one cinema house, viz. 'Liberty', has got the arrangement of advance booking for all classes. The others book advance tickets for higher classes only. Should they not provide the same facility of securing tickets of all the classes in advance to get rid of the obnoxious queue system and its unavoidable disadvantages?"

BOMBAY. *M. A. Vilekar.*

DISGRACE ABOUNDING

"Allow me to express some of the legitimate grievances of respectable picture-goers in Delhi.

"I had the misfortune of visiting local 'Jagat' Talkies where "Do Sitare" was being screened. While the show was on, some henchmen sitting in the front rows threw coins on the stage with loud cries of 'Oooh', 'Heh' etc., whenever a dance or some romantic scene happened to be progressing.

"Another incident was witnessed at 'Khanna Talkies' during the show of "Bahar" where I was sitting in the balcony along with a few others—the rest of the balcony being almost empty. Here a middle-aged lady began to relieve her bladder by urinating in one corner of the balcony right in our presence.

"And yet in another case at "Regal" Theatre, New Delhi, during the show of "Dholak", believe me Mr. Patel, one of the patrons stood right on his seat and yelled 'Is ko be utar do na' while the scene was that of Meena wearing shirt of very thin georgette which clearly exposed the curves of her body.

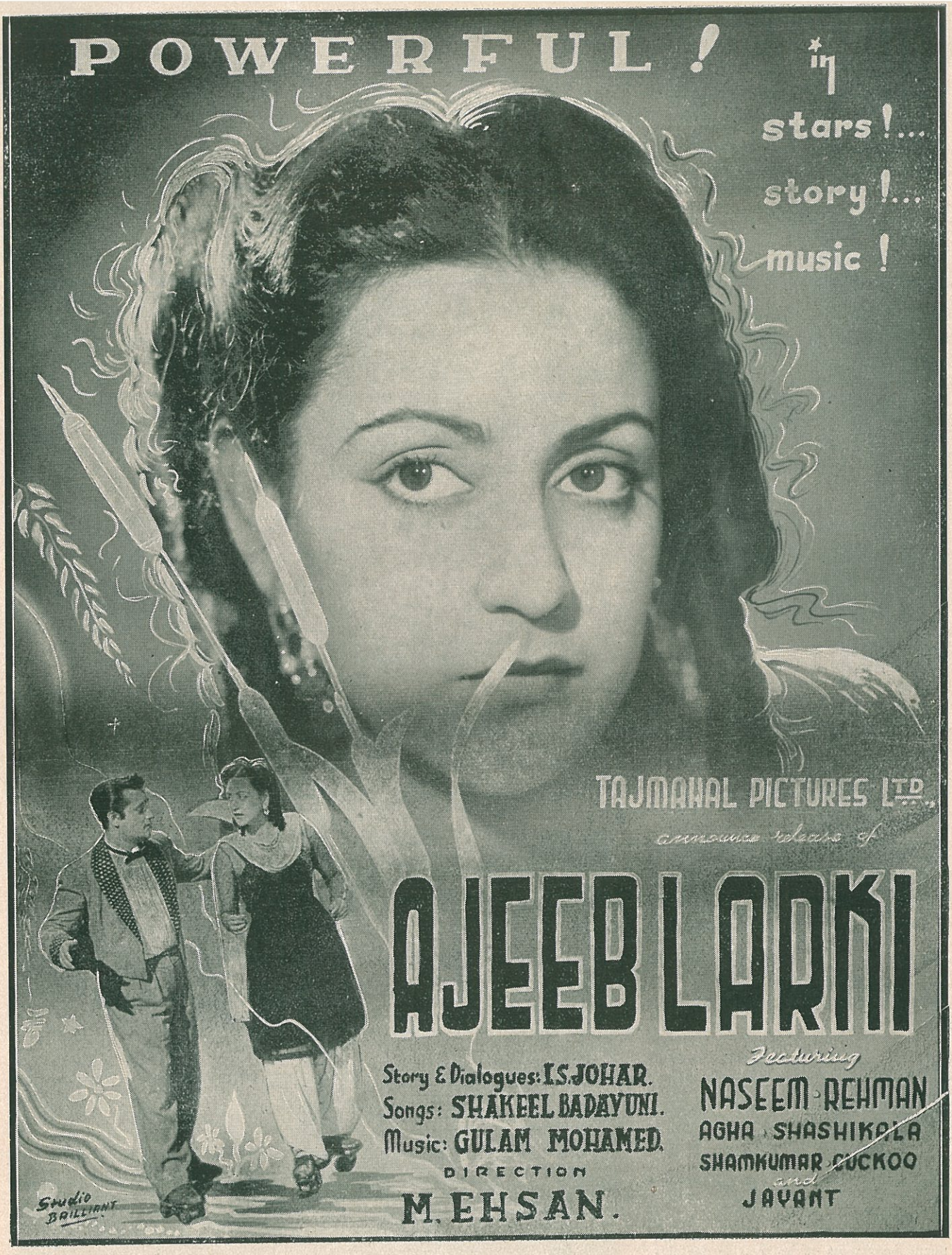
"I can't say whether the producers are to be blamed for picturizing such scenes which excite the audience to yell like that or those who yell are themselves to be held responsible. But whosoever may be the culprit don't those responsible for such nuisance expect some respectable girls or ladies visiting such shows along with their guardians or relatives to blush outright in their presence?

"There are many such instances which need not be described here as it may cover a number of pages of Filmindia which it can hardly afford. Such scenes were not very uncommon before partition in Old Delhi cinemas but to tell you the truth, Mr. Patel, no such incident was ever witnessed in New Delhi cinemas which are now the centres of all sorts of misbehaviour, blackmarketing, etc., due to the influx of a large number of refugees majority of whom seem to be totally uncultured and unmannered.

"Do they think, by any chance, that since we are independent now there is no law or order to check such nuisance or is their behaviour an expression of the fundamental rights guaranteed under the Constitution of India?"

NEW DELHI. *Mrs. K. Balwant.*

Ragini gives a good dance number in "Chamkee", a social story produced by Maganlal Desai for National Film Circuit.



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Overseas: Messrs. INTERNATIONAL FILM DISTRIBUTORS, Bombay.

ALWAYS RIGHT !

"A few months back I happened to read and appreciate your brilliant editorial on how children are spoiled by drug addicts. I am reproducing below a recent press note which appeared in the "Statesman—Calcutta" to substantiate your authentic, informative and educative editorial:—

"From the Times, London: During an investigation by the State Attorney-General, New York, into the prevalence of drug-addiction among boys and girls in high schools in New York, a superintendent of schools revised a previous statement that there were 154 users of marijunana, heroin, morphine or cocaine among the city's 300,000 pupils and admitted reluctantly that there were probably 10 times that number.

While being questioned he said that the police estimate of 5,000 addicts among New York children in their teens was the "safest estimate at this time." His reluctance to make these admissions was based on a desire to defend the Board of Education from an implied accusation that it had not acted with sufficient vigour to meet the evil.

In testimony—most of it in the form of wire-recordings of statements made by child-addicts—an appealing picture was given of children being corrupted by drug-vendors and by drug-taking which led to thefts, burglaries, and even murder."

CALCUTTA. *K. R. Venkatraman.*

ASK OLD CLIFF !

"Recently I saw a picture given 'A' certificate named "Baazi". I was stunned to see a number of boys and girls enjoying the picture very much.

"May I know how they got in to see that picture?"

MALDA. *Sourin Moitra.*

As the little sphinx won't come to life, Madhubala plays safely through "Khazana", produced by Bakshi Jung Bahadur and directed by M. Sadiq.

WELL, KEKI MODI?

"The New Empire Theatre management seems to have invented an original method of showmanship. The other day when I was in the queue and got my Rs. 1|5|- ticket I could see that more than half of the seats in the plan were not yet taken up. Imagine my surprise that after 5 minutes or so the management put up the sign "Stalls Full". As soon as the official selling stopped, private selling of the tickets started charging Rs. 1|12|- for Rs. 1|-|- tickets. This happens so often at this particular theatre that one cannot but feel that either there is a collusion between the staff and these persons or the staff is guilty of negligence by deliberately selling out the tickets in large numbers quickly fully knowing that they will be immediately offered at a black market price. This is developing into a nuisance to filmgoers like us."

BOMBAY. *I. L. Malaney.*

COPYING THE WEST

"I appeal through your esteemed columns to all the producers and directors of Indian films to minimise the use of a number of musical instruments when any actor or actress sings on the screen. This orchestra crowding has really become unbearable and murders the song. I am sure all cinemagoers would agree with me in this particular matter. It has been observed in almost all Indian films that the first line of the song is accompanied by very soft back-ground music but within a second or two it is followed by crowded orchestral music which spoils it all. A song would be very effective if it is accompanied only by an organ or sitar or violin—any one instrument. I hope this point will be considered by all concerned."

Sushila Rani Srivastava.

AZAMGARH.

That is pretty close but then the censors stop Rehman from going closer to Suraiya in "Zakhmi", a social story produced by M. & T. Ltd.

CLIFFORD'S MESS !

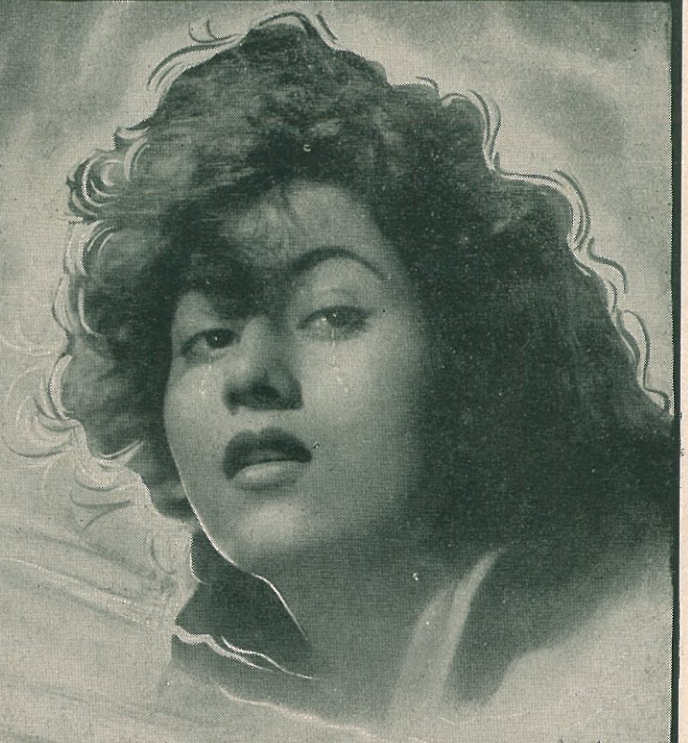
"The other day I saw "Sangram" at the local 'Rajmahal'. Even though there was a big 'A' scrawled on the censor certificate, I noticed that the theatre was filled with boys and girls also of various ages.

'Sangram' is packed with all sorts of conceivable crimes such as burglary, kidnapping, murder and what not! It requires no mentioning that the picture will have a bad effect upon the young folk and for that reason the censors should either expurgate the picture or see that it is shown to grownups only."

KOTTAYAM. *P. E. Jacob.*

Republic films

MAIDEN PRODUCTION



MADHUBALA

& OTHERS

in

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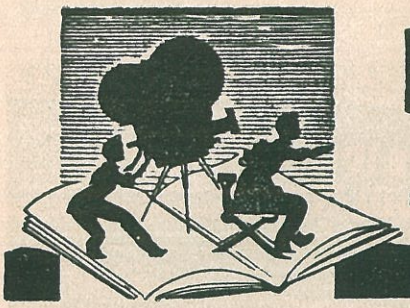
COMPLETLY DIFFERENT FROM ALL THAT YOU HAVE SEEN SO FAR

PRODUCED & DIRECTED BY

ZIA SARHADI

Studio BRILLIANT

RANJIT STUDIOS, DADAR MAIN ROAD, BOMBAY.



PICTURES IN MAKING

BHAGWAN ART PRODUCTIONS (Bombay)

Contrary to the expectations of all high-brow critics, Producer Bhagwan gave a real box-office smasher in "Albela". A scintillating entertainer, this remarkable picture is making new box-office history not only in Bombay but also in Delhi, Calcutta, Ahmedabad, Allahabad, Nagpur, Cawnpore and many other important cities of India.

Encouraged by this thundering success, Producer Bhagwan, in quiet conspiracy with his buddies C. Ramchandra and Rajindra Krishna, has planned another box-office smasher called "Jhamela". And once again the popular love team of Bhagwan and Geeta Bali takes over the responsibility of entertaining millions in "Jhamela". The name of the picture being humorous in itself, you can expect Geeta and Bhagwan to create a riot of fun and frolic to the notes and rhythm of C. Ramchandra.

BANSAL PICTURES (Bombay)

Kidarnath Bansal, that enterprising distributor from Delhi, has been pretty active recently securing world rights of some really good pictures. The first one which he has bagged is produced by C. M. Trivedi. It is "Raja Harischandra", the good old story revived for a new generation of filmgoers. It is bound to click at the box-offices with Sumitra, Prem Adib, Bipin Gupta and the inevitable Gope.

Another enterprising purchase is "Loknanya Tilak" produced by the Prabhat Film Company of Poona. Starring Gajanan Jagirdar, this immortal story of the Lion of Maharashtra will be directed by Vishram Bedekar, another Maharashtrian intellectual. The third in the row of hits is "Ansoo" produced by Famous Pictures and starring the ever-popular Kamini Kaushal with Ashit Baran, Nawab, Pran and others.

TRIBHUVAN PRODUCTIONS (Bombay)

Believe it or not but Hira Films' "Shole" starring Ashok Kumar and Bina Rai is going to be another feather in the cap of Director B. R. Chopra. Supported by Purnima, Jeevan, Mohana and many others, "Shole" will soon be in the editing rooms for final cutting.

But that does not relieve Director Chopra who has already been saddled with the responsibility of a new picture called "Saahil", a mystery story written by I. S. Johar. With Nargis playing the lead in this, you cannot expect Tribhuvan Pictures to miss its world rights. Can you?

M & T. LTD. (Bombay)

"Najaria" is within sight of its completion. Featuring Geeta Bali, Sajjan, David and Begum Para, this crime-cum-comedy thriller is likely to be a popular box-office attraction during 1952.

Another on the sets in "Zakhmi", in which Suraiya inflicts a deep wound on Rehman's Afghan heart and keeps Usha Kiran, Jagirdar and others dancing round the wounded hero. And as Gajanan Jagirdar is directing the picture, he is also likely to get a few wounds. Bless his sensitive heart!

Still another one with an interesting name is "Rangili". The woman starring is, of course, Rehana and this time she has a new victim called Rajkumar. He is a police boy who watches Rehana's curves in action and tuned to the music of a mysterious guy named Chic Chocolate and while doing so keeps a policeman's eye on Yakub.

GOPE PRODUCTIONS (Bombay)

Producer-director Ram Kamlani, one of the noisiest friends one can have, delivered his baby at last when the censors passed "Hangama", a riot of fun and laughter featuring Nutan, Nasir Khan, Yakub, K. N. Singh and Gope himself. With lyrics by Rajendra Krishna and music by C. Ramchandra, the master of lilt, "Hangama" promises to make February a happy month for Bombayites in spite of Prohibition.

BIMA PRODUCTIONS (Bombay)

Munnawar Sultana, that charming packet of sex-appeal, is back on the sets in "Yadgar", an ambitious social story planned by Producer Mudnani. With Madam Brij Rani wielding the megaphone, a lot of shooting has already been done and already Kailash, a new comer, has distinguished himself against a formidable cast consisting of A. Shah, Gulab, Cuckoo and Protima Devi.

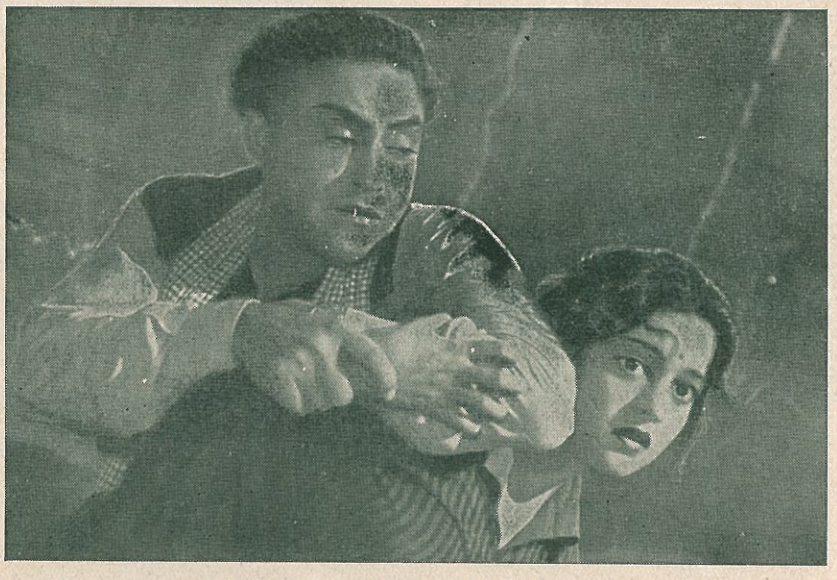
While Madam Brij Rani is busy with "Yadgar", Producer Mudnani keeps himself out of mischief by preparing for his next colourful picture called "Slave Girl". Let us hope she fetches a high price in the film market. Slave girls are useful in many ways.

RIMJHIM PRODUCTIONS (Bombay)

Lyric-writer Aziz Kashmiri promises to do a good job of his maiden picture, "Night School". The stars attending this "night school" are Nimmi, Kuldip Kaur, Rehman and Om Prakash and you can be sure of their 'education' being pretty interesting and musical with Vinod, the 'Lara-Lappa' rhythm guy, tickling their ears and feet.

NISHAT FILMS (Bombay)

The Commercial Finance Corporation has backed up one more production called "Mamta", a social story featuring Sumitra Devi, Paro, Ullhas and Kamal Mehra. That veteran warrior of many pictures, Dada Gunjal,



That is not a wrestler's grip, that is a lover's lock between Ashok Kumar and Nalini Jaywant in "Kafila", a social story produced by Munshi Productions.

HIS LIFE WAS ONE LONG SEARCH FOR THE IDOL OF HIS CHILDHOOD DREAMS..... AND WHEN HE DID FIND HER, HIS PAST ROLLED IN LIKE A THICK BLACK FOG.....
THE STORY OF A MAN WHO WANDERED ALONG THE BORDERLAND OF LOVE AND HATE!
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Nishat Studios, Dadar Main Road, BOMBAY 14.

is in charge of the direction and a good amount of work has already been done at the Shree Sound Studios.

GOPE PRODUCTIONS UNIT NO. 2 (Bombay)

Gope our weighty comedian, is big enough to accommodate another production unit. This one is in charge of Lachman B. Lulla, a smart, sweet-tongued Sindhi distributor. Lulla has not named his "baby" yet but he has signed up Nimmi, Geeta Bali, Nasir and of course Gope to work under the direction of Anant Thakur over a story written by R. S. Chaudhari.

That is a good beginning and Lulla is not taking chances this time. We wish him all luck. He needs and deserves it.

FALCON FILMS (Bombay)

"Bagdad", the name that gives people many dreams of romance, is fast getting ready. Starring Ranjan, South's smashing swordsman, Bharati and Bhagwan, the producers expect this picture to hit the headlines in the world of entertainment.

TIME FILMS (Bombay)

Taking Naseem and Ranjan as a romantic team Producer Ayub Khan has already shot a good bit of his maiden picture, "Baghi", directed by Anant Thakur. With rebellion in the air, this story of a rebel is expected to be a hit of the season.

NIHAL FILM CORPORATION (Bombay)

Producer Vashdev is back again in the trenches with a fine story called "Aaghosh". It is a social subject featuring Nutan and Nasir, the two inseparables in romance, and Agha, the comedian who has always a finger in other people's pie.

With R. D. Mathur directing the picture and Roshan providing the music, "Aaghosh" promises to fulfil Producer Vashdev's ambition of giving us a hit of the year.

KAYARTS (Bombay)

By the time this issue is in your hands, that ever-enterprising producer, P. N. Arora, will be in the hills of Simla with Kamini Kaushal and Ashok Kumar shooting romance in snowy conditions for his picture "Poonam". And yet with all the snow in it, "Poonam" is going to be a warm romantic story, if not for any other reason at least because of the return of Kamini Kaushal to the screen. She is going to scorch the screen with Ashok Kumar this time if we believe half of what Director Sadiq says while looking at Asha Mathur who leads a useful supporting cast consisting of Om Prakash, Sajjan and Cuckoo.

The chill in the Simla Hills promises to warm quite a few lonely hearts.

ART FILMS OF ASIA (Bombay)

Producer-director Paul Zils is a very fast and sincere worker. He has already finished "Zalzala" and is now busy with his next one called "Sitam". With Geeta Bali, Motilal and Jagdev playing the important roles, this story of Inder Raj Anand is likely to be a beautiful picture. A spectacular ballet in colour by Simkie will be one of the highlights of this picture.

The untiring Zils is also busy with the script work of another called "Shambhala".

VARMA FILMS (Bombay)

Dedicated to the "honour of women, the most sacred trust of man", "Parbat", an exciting thriller, featuring Prem Nath, Nutan, Ullhas, Purnima, K. N. Singh and others is now ready for release all over India. While the music is given by Shanker and Jaikishen, the picture is directed by O. P. Dutta.

Their next, a spectacular fantasy, will be directed by Bhagwandas Varma himself. It is two-million-rupee project.

SUNRISE PICTURES (Bombay)

Starring Vyjayantimala, the Flame of the South, Producer Vyas' "Anjam" is now in full swing on the sets. With Kuldip

Roopmala, a newcomer, greets us in "Chamkee" produced by National Film Circuit.

Kaur and Yakub in the supporting cast, this social story is expected to be a popular entertainment fare.

NATIONAL ED. & INF. FILMS LTD. (Bombay)

Specializing in the field of producing and distributing documentaries and educational films, this institution has made a remarkable progress. Its latest "Adivasis" has been selected for Festival showing all over India. Its Film Club, a film renting department, has already become very popular with its stock of various films in 16 mm.

VIKAS PRODUCTIONS (Bombay)

Under Director Jayant Desai's magic direction, "Danka", starring Ranjan, Shyama, Jeewan and Hari Shivdasani, is fast rushing towards completion. "Danka" has a powerful theme which is expected to catch the fancy of the masses.

NATIONAL FILMS (Bombay)

That well-known Urdu writer Krishna Chander has written a thematic subject called "Saya", the maiden picture of this company. It features Kamini Kaushal and Balraj Sahani. The picture will be directed by K. M. Multani whose ripe experience of the motion picture industry should help him to make the story a dynamic document of the screen. Anil Biswas gives the music.

SHEETAL MOVIES (Bombay)

These producers seem to have taken the name of their maiden picture, "Nirmohi" pretty seriously the way they are spending over it both time and money without even being tempted about its returns. The picture features Nutan, Sajjan, Raj Mehra and Amarnath and Madan Mohan gives the music.

NATIONAL FILM CIRCUIT (Bombay)

"Chamkee", a social melodrama, has passed through the censors without the old tailors having to take out their scissors. And that is the second item of relief to Producer Maganbhai Desai—the first was the worry over Director J. K. Nanda, the hefty enthusiast of the megaphone. We congratulate Maganbhai on his double achievement of getting a good picture completed in good time and then getting it passed without a cut.

MADHAV PICTURES (Bombay)

Director Vasant Painter has gone half way through "Devyani" a costume story featuring Shakuntala, Sapru, Mahipal and Baburao Pendharkar. The producers say that "Devyani" is going to be both artistic and dramatic. We know that the girl who plays Devyani is beautiful.

SANSAR MOVIETONE (Bombay)

Making a romantic team with Geeta Bali and Shekhar, Producer-director Shankar has gone to the sets to create "Aulad". That is a good beginning for a new creation and more so with a supporting cast consisting of Jeevan, Yeshodhara Katju, Mohana and David. They will all help. Two songs have already been recorded and we find David whistling them in other studios. That Jew is good for giving free publicity to anything.

NEW PREMIER FILMS (Bombay)

Producer Ahluwalia has surprised us. In spite of being a new comer and in spite of having Ashok Kumar and Nalini Jaywant, two most worked artistes in the industry in his cast, Ahluwalia is already talking of releasing his picture, "Nau Bahar", at the Roxy in Bombay during March. And he also threatens to do so in 60 other theatres in India.

And he tells us that "Nau Bahar" has not only music by Roshan and songs by Pradeep, Nakshab and others but also romance, drama and thrills that will make audiences go crazy. That is fine work for a man who sought advice from others once.

SABHARWALS (Bombay)

These producers give you a lecture on production before they tell you the news

of their picture, "Ashiana" featuring Raj Kapoor and of course Nargis. Now that both Raj and Nargis have ceased to be "Awaras", they are back at "Ashiana" sweating their lungs out to get this picture ready as quickly as possible. Most of the songs, written by Rajendra Krishna, have been recorded by Music Director Madan Mohan and all that the producers need now is continuous shooting of the drama proper.

MEHBOOB PRODUCTIONS (Bombay)

"Aan", Mehboob's marathon in motion picture production, has been censored at last and Mr. & Mrs. Mehboob have left for London to get the Technicolor copies printed.

Starring the odd-haired Dilip Kumar, the petite Nimmi and a fiery new comer Nadira, not forgetting Prem Nath, "Aan" has become a rare drama of human emotions ever framed for the Indian screen. It is a picture that has to be seen to be believed. And only Mehboob could do it.

HARISCHANDRA PICTURES (Bombay)

"Apni Izzat", a social story written by Pandit Fani and directed by Nanabhai Bhatt, seems to have already become a good money-spinner the way and the price at which its distribution rights for Delhi, U.P., C.P.C.I., East Punjab and overseas have been sold.

Featuring Munawar Sultana, Motilal, Yesnodhara Katju, Agha, David, Yakub, Gope and Sulochana Chatterjee, "Apni Izzat" handles the ever fresh problem of love and marriage. The producers say that they do so, of course, in quite a different way, though all these problems lead to the same old bed from where population begins.

MARS & MOVIES (Bombay)

Only a Bengali with his natural background of culture can be inspired by classic literature. That is why Producer-director Amiya Chakravarty, the man who directed "Badal", has been inspired by Victor Hugo's "Hunchback of Notre Dame" and is now giving a Hindi version of it called "Badshah".

Taking Premnath to play the immortal character of the hunchback, Amiya's choice for the dancing waif has fallen on Usha Kiran. A Bengali can never pass a full bust without a mental salute. Music is given by Shanker & Jai Kishen.

RAJHANS PICTURES (Bombay)

"Sangam" is the name of a social story in which Bina Rai and Shekhar meet for the first time to give us a new romantic thrill. Shashikala, Jeevan, K. N. Singh and many others are also there. Under the personal supervision of S. U. Sunny this picture is making rapid progress, though we don't know what Sunny is doing for himself, excepting buying new cars with the profits of "Babul".

STARLIGHT PICTURES (Bombay)

Producer Bhatia is a very busy man these days. He wants his "Toofan" to storm the city in April and he is after Director Ram Prakash to get the most emotional sequences from Munawar Sultana and Sajjan helped by Amarnath, Vijaylaxmi, Lalita Pawar and others.

Bhatia knows how to go about his work and believe it or not "Toofan" will be let loose in the city soon.

NEW SAI PRODUCTIONS (Bombay)

That supreme melody-maker, C. Ramchandra, after making millions for others by giving haunting tunes that brought the masses to the theatres again and again, has at last decided to make a little dough for himself. He has launched his own production and called it "Jhanjhar" and named the artistic-minded Kidar Sharma as its director. It is apparently going to be a wedding of art and music and with Bali Islands in the background and Kamini Kaushal in the foreground, all we need is a moon for a honeymoon of exciting entertainment.

Of course Gope and Om Prakash add interest to the game by being where they should not be but that does not make Kamini blush when with Sajjan.

With her characteristic Japanese coyness, Purnima makes "Saloni" of Good Luck Pictures an interesting story.

And believe it or not, the distribution rights of this artistic lilt have already been taken over for Western Pakistan, Bengal and overseas. The Pakistanis know what is love tuned to music.

AMBITIOUS PICTURES (Bombay)

Kidar Sharma is one of those rare guys who dream of a picture and then wake up and make it. "Shokhian" is Kidar's good dream come true even though it climbed up over the legs to the head.

Featuring Suraiya, Premnath, Jeevan, Kamlesh, Rajinder and Vyas, "Shokhian" reveals a new angle in which human emotions play upon life and make it a greater art.

Those who have seen the trials of this picture call it a prestige picture of Kidar and distributors of C.P.C.I., Delhi, U.P., Bengal, Pakistan, Bombay and South seem to confirm this good opinion, seeing the hurry with which they have snatched the rights of the picture.

NEW VOICE PICTURES (Bombay)

The name "Hyderabad" irritated its producers, Shums Lucknawi and Wasti, to take the whole troupe to Hyderabad Deccan and there on the picturesque Banjara Hills shoot its outdoors.

With the blue-eyed Nigar leading a formidable cast consisting of Wasti, Lalita Pawar, Mukri and others, "Hyderabad" promises to be a rare entertainer in the hands of Director S. M. Yusuf. Vasant Desai gives the musical score.

ANEEL PICTURES CORPORATION (Bombay)

"Shisham", the maiden production of Ram Idnani, is almost complete now. Director Kishore Sharma is reported to have used Nutan, Nasir Khan, Kuldip, Gulab, Gope and others to good purpose and given a thrilling drama set to the music of Roshan.

AKASH CHITRA (Bombay)

Never was a greater compliment paid by one producer to another as has been done in the case of Producer K. B. Lall.

So beautiful and dramatic is his story of "Angaray", starring Nargis, Nasir Khan and Jagirdar, that Producer Mehboob bought its world rights straightaway and lending the services of his own ace-cameraman Faredoon Irani, asked Producer-director K. B. Lall to shoot the picture in his own studio.

Apart from S. D. Burman's excellent music the story of "Angaray" must be very fascinating.

CHANDRAKALA PICTURES (Bombay)

"Neelam Pari", a costume fantasy, featuring Geeta Bali, Kuldip Kaur, Sajjan, Sapru, Gope and others is getting ready pretty fast under the slick direction of Dhirubhai Desai who gave us "Jai Mahakali".

The next picture on the list is "Mahatma Sukhdev", a powerful devotional story from Hindu mythology.

FILMARTS (Bombay)

They say that the young and enthusiastic director, Guru Dutt, is performing miracles with his new assignment, "Jaal".

"Jaal" is a novel story with Dev Anand and Geeta Bali in the lead supported by Purnima, K. N. Singh and Ram Singh and punctuated by the lovely tunes of S. D. Burman.

Already several provincial rights have been given away and the distributors feel that "Jaal" will be a worthy successor to Director Guru Dutt's "Baazi", a golden jubilee hit. And distributors rarely make mistakes.

HINDUSTAN CHITRA (Bombay)

Producer Kishore Sahu's "Sapna", a social story with a different theme has been completed by Director Kidar Sharma and the picture is now ready for all-India release.

Taking Bina Rai to feature against him, Sahu is reported to have given another classic performance.

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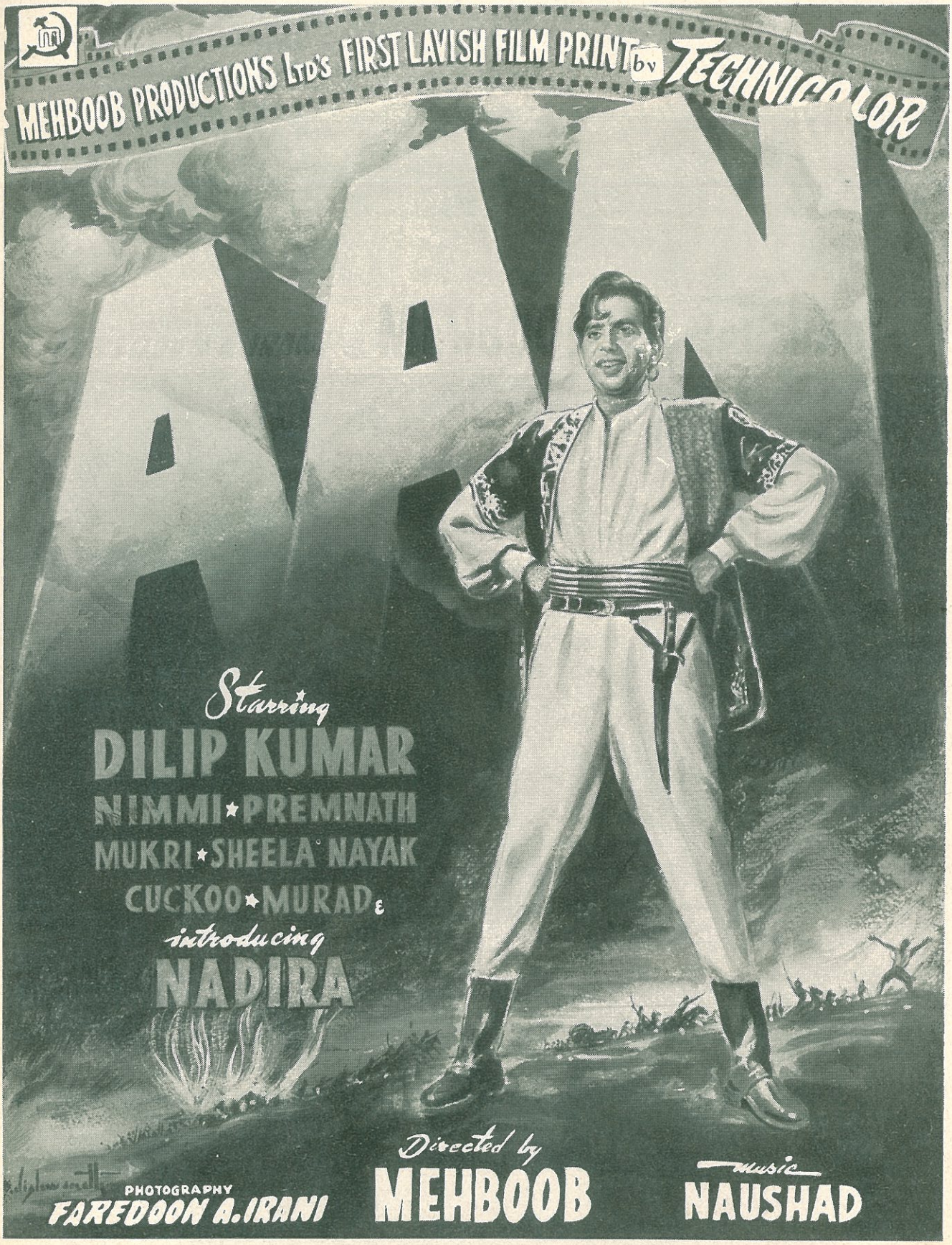
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Direction

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